

Esley Hunt and Joshua P. Andrews

In Raleigh, North Carolina – Among the South's Best Civil War Portraitists

Christopher Hunt Robertson, M.Ed.

2025
N C S H
Multimedia
Award

ESLEY HUNT (1817 – 1899)

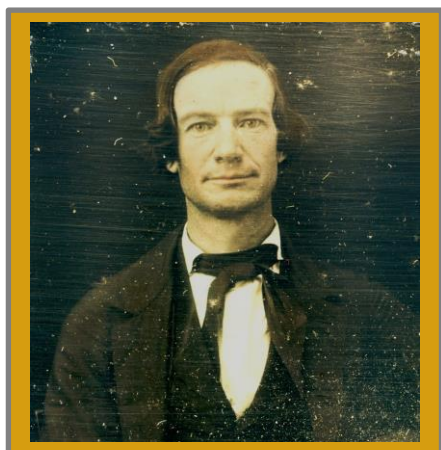
of Tennessee, North Carolina, Virginia

EARLY PORTRAIT PHOTOGRAPHER

Studio Owner in Chapel Hill and Raleigh,
North Carolina, and Wytheville, Virginia

“One of the Most Prolific and Talented
Civil War Photographers in North Carolina”

(State Archives of North Carolina, 2020)



“A Most Finished Artist
and

A Most Clever
Gentleman”

(“Live Giraffe” of
Raleigh, NC, 1859)

JOSHUA P. ANDREWS (1827 – 1912)

of Massachusetts, North Carolina, New York

ARTIST

Painter of Portraits, Still Life, and Landscapes
Civil War Portrait Colorist and Photographer
Founding Member of the Salmagundi Art Club

RECONSTRUCTION LEADER

Sec. Pro Tem of 1868 NC Constitutional Conv.
Post-War Leader of NC's Heroes of America
Advocate for Freedmen's Political Rights in NC

U.S. ARMY VETERAN (1851 – 1856)

Son of Ambrose Andrews, the
Notable American Romanticism Artist
of West Stockbridge, Massachusetts

Christopher Hunt Robertson - Historical Biographer *
(Researcher and Author, 2018 - 2025)

Professional Contributors

Fred D. Taylor - Photography Historian and Collector of Hunt/Andrews Original Portraits (NC and VA)
(Contributed 2020 - 2025)

Cyndi Deal - "Wake Genealogy Watch" Newsletter Editor (Wake County Genealogical Society) (NC)
(Contributed 2021 - 2025)

Laura Sperry – Local History Librarian of the Transylvania County Library (NC)
(Contributed 2025)

Family Contributors

William Hunt Harris * - Historical Photographs Preservationist (NC)
(Contributed 2020 - 2025)

Villy Korovesi Robertson, Thomas Johnston Robertson *, and James Mark Robertson * (SC and NC)
(Contributed 2018 - 2025)

* Descendants of Esley Hunt and Louisa Lutterloh Hunt



RELATED E-BOOKS - At Books.Google.com, one can read a history of the family of Esley Hunt's wife, **Louisa Lutterloh Hunt** (1822 – 1906): ***"Full Steam Ahead: The Family of Brigadier Charles Lutterloh and Eliza Comerford Lutterloh."*** After the Civil War, many Lutterloh descendants attended northern medical schools before returning to serve in North Carolina – and this included both of Louisa's children. At Books.Google.com, one can also read a biography regarding Esley's and Louisa's son, **Dr. Charles Washington Hunt**: ***"Health and Hospitality: Dr. and Mrs. C. W. Hunt of Western North Carolina."*** Dr. Hunt's sister, **Mary Elizabeth Hunt**, attended St. Luke's Hospital School of Nursing in Bethlehem, Pennsylvania, before returning to serve in Western North Carolina.

Children of Esley Hunt and Louisa Lutterloh Hunt:

Left: "Charles" Washington Hunt (1854 – 1924) - Doctor of Brevard, NC
Right: "Mary" Elizabeth Hunt (1861 – 1925) - Nurse of Asheville, NC



Author's Note

This booklet combines two biographical sketches introducing two extraordinary Civil War portraitists. Esley Hunt of Tennessee and Joshua P. Andrews of Massachusetts converged in Raleigh, North Carolina, to work in the same portrait studio in the late 1850's. Esley, one of North Carolina's earliest professional photographers, was also a highly skilled colorist. Joshua, a painter, was also a highly skilled photographer. Both men established their reputations by individually winning multiple top awards at several North Carolina State Fairs. As the Civil War began in 1861, they were professionally prepared, and ideally located in a state capital, to produce many of the South's best-quality Civil War portraits.

Following the War, Esley sold the studio and, with his wife, soon returned to the mountains from whence he came, apparently having no interest in Raleigh's post-war politics. Joshua, however, surprisingly began a political career in Raleigh during the Reconstruction. He became the Secretary Pro Tem of North Carolina's 1868 Constitutional Convention, where he successfully co-sponsored a provision to allow the state's African-American men to run for public office. In 1869, he served as Grand General of North Carolina's large Heroes of America "Red Strings" organization that was Pro-Union and Anti-Slavery. (State Governor W. W. Holden served as Grand Chancellor.) After Reconstruction, Joshua became a founding member of New York City's Salmagundi Art Club, which remains influential today.

Esley Hunt's biographical sketch, first released in my 2018 book regarding his Lutterloh relatives-in-law, was the first published effort to chronicle his personal life. This 2025 edition now adds the first published biographical sketch of his artistic partner, Joshua P. Andrews. The Civil War portraits produced by these two men, working together, remain highly valued by collectors and museums, and are invaluable to historians, genealogists, and descendants.

Review

*In Christopher Hunt
Robertson's
"unmistakable and
approachable
style ...*

*Those interested in
early photography,
antebellum Raleigh,
the Civil War Years,
or Reconstruction
will find much to
explore through
Hunt and Andrews'
work."*

"Wake Genealogy
Watch"
(Spring 2025
Newsletter of the
Wake County
Genealogical Society)

Esley Hunt and Joshua P. Andrews

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ESLEY HUNT

Biographical Sketch (Published 2018)

ESLEY HUNT (1817 – 1899)

of Tennessee, North Carolina, Virginia

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“A Most Finished Artist and
A Most Clever Gentleman”

(“Live Giraffe” of Raleigh, NC, 1859)

Daguerreotype Image at Right:

Owned by William Harris – Digitally Preserved by Fred D. Taylor



Esley Hunt (1817-1899)

**Early Portrait Studio Photographer of
North Carolina, Virginia and Tennessee**

State Archives of North Carolina:

“One of the Civil War’s

**Most Prolific and Talented
Photographers in North Carolina”**

(3rd Generation Presented)

Several historians have noted Esley Hunt’s professional accomplishments. This is the first published effort, however, to describe his personal background and familial relationships.

Introduction of the Henson Hunt Family of Tennessee

The plantation of Henson Hunt (sometimes recorded as Hensen Hunt; 1780-1853) and “Mary” Magdaline Pope Hunt (1783-1876) was on the border of Washington and Carter Counties. Although their former property is now in the Washington County section of Johnson City, the Hunts were historically associated with both counties, given their border location. (Some of the land was inherited from Henson’s father, Thomas Hunt of Virginia.)

Descendants of Henson Hunt and Mary Pope Hunt

The Carter County will of “Hensen” (Henson) Hunt, in the 1854 Will Book #2, identified these heirs: wife Mary M. Hunt, daughter Cinthy Ann Hensley (Henley), son Easley (Esley) Hunt, daughter Caroline Jones, son John Hunt, son Hiter (Thomas H.) Hunt, son William J. Hunt, and son Warrinton Hunt. The will stated that the Hunts’ estate was located on Brush Creek in Washington County.

Researcher Dawn Peters has further identified the descendants of Henson Hunt (1780-1853) and Mary Pope Hunt (1783-1876):

- Thomas Hiter Hunt 1816-1863 and 1st wife, Mary Devault, married 1837
- Thomas Hiter Hunt and 2nd wife, Rachel Devault
- John R. Hunt born 1808 and wife Margurite Holt, married 1830
- William J. Hunt and wife, Mary Henley, married 1823
- Warrington Hunt born 1809 and wife Marie C. Devault, married 1835
- Elizabeth Hunt and husband, David Pugh, married 1835
- Esley Hunt and Wife Louisa ____
- Caroline Hunt and 1st husband, Alfred Martin, married 1827
- Caroline Hunt and 2nd husband, Richard M. Jones, married 1840
- Mary Hunt and 1st husband Francis R. Martin, married 1828
- Mary Hunt and 2nd husband, D. H. Tucker, married 1838
- Cynthia Ann Hunt and husband, Luther Henley, married 1848
- Nancy Hunt, died 1851 and husband, W.C. Crawford

(Some of these persons are believed to have been interred in the Henson Hunt Cemetery.)

Son-In-Law of
Brigadier General Charles Lutterloh
and Eliza Comerford Lutterloh
Husband of First Wife, Emily E. Hornbarger Hunt
Husband of Second Wife, Louisa Lutterloh Hunt
Born in Johnson City, TN
Interred in Brevard, NC



Cherokee National Forest, on the Border of North Carolina and Tennessee
(Photo Posted by the organization, American Forests, in Washington DC)

Henson Hunt Cemetery

The cemetery, originally located in a pasture behind the Henson Hunt House, survived until recent years. The Smith Wholesale Company was built nearby on Rocky Top Road in Johnson City. In 2001, a Carter County judge approved the removal of the remains of Henson Hunt and Mary Pope Hunt, as well as Nancy Hunt Crawford (consort of W.C. Crawford; died 1780) to be reinterred in the Snyder Memorial Gardens located at 5913 Kingsport Highway, Gray, TN. The remaining graves were apparently paved over to allow the local company to expand. It is regrettable that a Tennessee court allowed for the graves of early citizens to be demolished, but, fortunately, local historians were able to document the cemetery and the reinternment of Henson and Mary Hunt.

Sources:

The information on this page was compiled from the work of these local researchers:

- Dawn Peters
- Mary Hardin McCown
- Orville Fields (“Cemeteries of Carter County, Tennessee”)
- Charles M. Bennett and the Watauga Assn. of Genealogists (“Washington County, Tennessee, Tombstone Inscriptions”)

The Henson Hunt House of Johnson City, TN

The stone Henson Hunt House, built in 1812, still stands on the old Johnson City - Elizabethton Highway (now known as Brookdale Road), near the Washington/Carter Counties border. It still serves as a private residence. Its Nomination Form stated, "The main entrance faces northeast and the rear of the home faces southwest where the land falls away offering a wide vista of the valley below."

Here is the house's statement of historical significance:



This photo, and the statement below, are from the 1979 Henson Hunt House Nomination Form for the National Historic Register for Carter County, TN.

The Henson Hunt House embodies the distinctive characteristics of a type, period, and method of construction seldom found in Tennessee. Stone plantation houses were constructed in the state from the earliest days of settlement in the late eighteenth century through the first or second decade of the nineteenth century; by 1820 stone as a building material had largely been supplanted by brick.

In the early years of settlement in Tennessee few settlers had sufficient capital to construct houses in stone; by the time later generations had accumulated enough money for substantial houses, and brick had replaced stone in the fashion of building materials. For this reason, stone plantation houses dating from the early years of Tennessee history are rare; today there are approximately twenty surviving in the state. Together with the early frame houses built during that period, these stone houses illustrate that architecture on the frontier was not necessarily primitive but instead depended upon the financial resources of the builders.

Surviving courthouse records from the early settlement period indicate there were several members of this family who were in this area about or before 1790. Thomas Hunt, S. Hunt, Jess Hunt, and Uriah Hunt owned various properties made up from early land surveys made by the State of North Carolina; some of these grants extended across sections in the vicinity of Sinking Creek, on both sides of the present Carter and Washington County lines. Deeds located in the Washington County Courthouse in Jonesboro reveal that Thomas Hunt owned 250 acres in this area in 1791. A deed in the Carter County Courthouse in Elizabethton indicates Thomas Hunt sold 295 acres to his son Henson Hunt for \$1,500 on September 12, 1812. Gravestones on this property show Henson Hunt was born May 15, 1780 and was buried here when he died in December 1853. He was married to Mary Hunt who was also buried in the family cemetery in 1876.

Apparently the Hunt family owned the property for more than one hundred years. After that time the property was tied up in an estate settlement and stood vacant for over twenty years. It was bought, along with forty acres of the farm land, in the 1920s. At that time the house was in its original form and in need of repair. The house was restored and additions made. Following that time it stood vacant for several more years and was about to be torn down when it was purchased by the present owner in 1974.

Esley Hunt: First Marriage and Relocation to North Carolina

Esley Hunt (1817-1899) has been established by other researchers as a son of Henson Hunt and "Mary" Magdaline Pope Hunt. In 1842 in Washington County, TN, Esley Hunt (age 25) married Emily E. Hornbarger.



Name	Esley Hunt
Event Type	Marriage
Event Date	05 Apr 1842
Event Place	Washington, Tennessee, United States
Gender	Male
Spouse's Name	Emily E Hornbarger
Spouse's Gender	Female

From the database, "Tennessee County Marriages, 1790-1950," maintained by the Tennessee State Library and Archives.

The young couple moved from Johnson City, TN, to North Carolina. The 1850 Census found them living in Orange Co., NC, in or near Chapel Hill.

They were living with two young children. Daughter Belvidora, age 7, had been born in Tennessee, while son "Dolphus" (Adolphus), age 2, had been born in North Carolina. This suggests that the family moved between 1843 and 1848.

Esley Hunt

United States Census, 1850

Name:	Esley Hunt
Event Type:	Census
Event Year:	1850
Event Place:	Orange county, Orange, North Carolina, United State
Gender:	Male
Age:	30
Race:	White
Birth Year (Estimated):	1820
Birthplace:	Tennessee
House Number:	133

Household	Role	Sex	Age	Birthplace
Esley Hunt		Male	30	Tennessee
Emily Hunt		Female	28	Tennessee
Belvidora Hunt		Female	7	Tennessee
Dolphus T Hunt		Male	2	North Carolina

Relocation to Chapel Hill, NC, and Beginning of a New Career

We don't know what motivated Esley and Emily Hunt to move 250 miles from eastern Tennessee to Chapel Hill, NC, during the late 1840's – but we can speculate. First, we can rule out the more obvious possibility: a university librarian has searched student records and found nothing to indicate that Esley ever studied at the University of North Carolina.

It's not accurate to say that Esley was raised in Johnson City. He was reared on a plantation in the area that would later become Johnson City. In 1856, Johnson's Depot became a rail hub and a town began to slowly form around it.

In comparison, the town of Chapel Hill had been laid out in 1793. The University of North Carolina had enrolled its first students in 1795 – 61 years before Johnson's Depot (later Johnson City) would be built in Tennessee.

As they left Washington County, TN, in the last 1840's, Esley and Emily could not have known that Johnson's Depot would open there 10 years later. They would have known, however, that the University of North Carolina was attracting the sons of many prominent families. They could have seen that Chapel Hill was growing rapidly, and by 1848, they took a leap of faith and relocated.

The 1850 Census found Esley employed as a "Tailor" in Chapel Hill. For a budding photographer, such a situation would have been ideal. The faculty and young university men who entered a clothing shop would have presented Esley with many opportunities to also sell portraits.

By 1856, Esley's intent was clear. That year, he opened a photography studio and a boarding house for students in the building that had served earlier as Isaac Partridge's University Hotel. He would continue as a professional photographer for the next 20 years – his career spanning, before, during and after the Civil War.

One of North Carolina's Early Professional Studio Photographers

The profession of portrait photography boomed in North Carolina and around the nation between 1840 and 1860 as new technologies evolved. In the mid-1850's, the emerging ambrotype was causing a decline of the daguerreotype. Ambrotypes were easier and less expensive to produce, and they lacked the daguerreotype's irritating glare. Esley's advertisements showed that he continued to offer both products. He also produced tintypes, using a modification of the ambrotype process. Tintypes became especially popular during the Civil War because they were less expensive and more durable.

Before the Civil War

Researcher S.E. Massengill has stated:

Esley Hunt (b.1824), a native of Tennessee, was among the first ambrotype artists in North Carolina; he operated a business at Chapel Hill in 1856. One of his advertisements in the *Hillsborough Recorder* pointed out the superiority of the new art form, which he called, "The latest and greatest Discovery of the Age." "E. Hunt would inform the public," the notice declared, "that he has opened rooms permanently in Chapel Hill, where he is prepared to execute these beautiful pictures in the highest style of the art. The Ambrotype is taken on glass, without being reversed ... It can be seen in any light without reflection as it is free from the polish of the silver plate ..." By 1859, Hunt had established a gallery in Raleigh, where he collaborated with artist and portraitist Joshua P. Andrews during the early years of the Civil War.

During the War

During the war years, photographic supplies and equipment were scarce in the South. Esley Hunt was one of the relatively few photographers that continued working during that period.

After the War

After the Civil War ended, many new North Carolinian artists entered the photography profession. Only a few pre-war professionals continued, and they included Esley Hunt who worked in Fayetteville, NC, and Wytheville, VA.

HUNT, ESLEY (b. ca. 1824): native of Tenn.; active 1856-1869; maker of ambrotypes on Franklin St., Chapel Hill (1856-1859); in Guilford County (1860) as itinerant; operated E. Hunt's Photographic Gallery, Raleigh (1859-1864); purchased gallery of T.J. Havens on Fayetteville St.; in partnership with portrait painter Joshua P. Andrews; John W. Wilson took over studio, fall 1865; on Person St., Fayetteville (ca. 1865-1868); Calvin A. Price took over studio in 1869; in Wytheville, Va.

SOURCES: *Hillsborough Recorder*, Mar. 12, 1856; Orange County Miscellaneous Records, Tax Records, 1880-1881 (A&H); *Spirit of the Age* (Raleigh), Aug. 10, 1859; Wake County Deed Records (A&H); *Weekly Standard* (Raleigh), Mar. 7, 1860; Eighth Census, 1860: Wake County, Pop. Sch., Raleigh; printed announcement in Holean Family Papers, in possession of Leigh Holean Gunn, Timberlake; Witham, *Catalogue of Civil War Photographers*, 60; *North Carolina Presbyterian* (Fayetteville), Feb. 17, 1869; Ginsberg, *Photographers in Virginia*, 53.

Compiled from Source:

Photographers in North Carolina: The First Century, 1842-1942 by Stephen E. Massengill, H.G. Jones, and Jesse R. Lankford Jr. Office of Archives and History; NC Dept. of Cultural Resources; Raleigh; 2004.

Esley Hunt: Death of His First Wife and Sale of a Home in Chapel Hill

Sadly, Esley's wife, Emily, died on Nov 19, 1852. Their several young children lost their mother. The item shown at right appeared in the "Hillsboro Recorder" of Dec 1, 1852. Remainder Transcribed: "... to her weeping friend the strongest assurance that she was going to a better world than this, and without a struggle ... she fell asleep in Jesus."

A review of historical newspapers showed that, before the Civil War, Esley was consistently referred to as "E. Hunt" in the newspapers of central North Carolina. (After the War, as the population increased, other men around the state would use that same printed moniker.)

It appears that by 1854, following the loss of his first wife, Esley was selling their home in Chapel Hill. Below is from Raleigh's "Semi-Weekly Standard" of Feb 18, 1854.

FOR SALE.—I offer my house and lot in Chapel Hill for sale, the lot contains 4 acres, the house is a new brick building, the body of which is two story, with four Rooms, 40 by 19 feet with an Ell of 30 feet by 15 with two Rooms, and is of one story, a good well of water and other out houses, is on the street directly west of the College and is a very desirable situation. Terms accommodating.
E. HUNT.
Chapel Hill, Feb. 23rd, 1854. 25—11st J. pd.

Obituary.
Died, at Chapel Hill, on the 19th inst, in the thirty second year of her age, Mrs Emily E. Hunt, consort of Mr. Esley Hunt, of that place. The deceased was a native of Washington county, in the State of Tennessee, where most of her relations and friends still reside. She had been for many years a consistent and worthy member of the Methodist Episcopal Church, and although removed by Death's relentless hand, in the prime of life, with bright and glowing prospects of the future, from the embrace of a loving and affectionate husband and three small children, yet she was neither unprepared nor unwilling to die, but gave

Esley Hunt: Marriage to His Second Wife, Louisa Lutterloh Hunt

Louisa Lutterloh Hunt (1822 – 1903)

Daughter of Brigadier General Charles Lutterloh and Eliza Comerford Lutterloh
Second Wife of Esley Hunt
Born in Chapel Hill (Near Chatham County, NC)
Interred in Brevard, NC

(3rd Generation Presented)



Esley married Louisa Lutterloh, age 31, about a year after the death of his first wife. With three children to care for, he may have expedited his search! Despite the sale of his Chapel Hill home, Esley retained his membership in Chapel Hill's Masonic Caldwell Lodge #180 ("Proceedings of the Grand Lodge of Ancient York Masons of North Carolina – 1856"). We don't know how Esley came to meet Louisa Lutterloh. But we know that her father, Charles Lutterloh, was a Masonic leader in neighboring Chatham County, and that Esley's Masonic membership would certainly have impressed him.

I certify that I solemnized the rites of matrimony between Esley Hunt & Louisa Lutterloh Dec 16 1853
A. F. Olmstead

"Chatham Co. NC, Marriages 2"

(NC State Archives Film
C.022.63001 -
Vol. 1 - 1851-1902)

On Dec 16, 1853, the marriage of Esley and Louisa was officiated by Rev. A. F. Olmstead of St. Bartholomew's Episcopal Church in Pittsboro, NC.

Aside from her husband's income, Louisa's welfare was ensured by her father. In his will, Charles Lutterloh provided a ninth of his considerable estate to Louisa. As with his other daughters, the will was carefully worded: "A ninth I give and bequeath to my said Executors in trust for the sole and separate use of my loving Daughter Louisa, wife of Esly Hunt, free from the claim or claims of her said husband Esly or any future husband and after her death her issue forever." ("Chatham County, NC, Record of Wills, 1858-1866")



Esley Hunt
in Chapel Hill, NC
from 1851 - 1858

During the 1850's, many of the early photographers were itinerant, traveling from town to town. In contrast, Esley bought a sizable property in Chapel Hill, built a house, joined the local Masonic Lodge, and opened a studio. By the end of the decade, he moved his family to Raleigh, acquiring a second studio.

The advertisements shown here provided some interesting details. The one shown at left, printed in 1856, showed that Esley was specializing in the ambrotype technology which was gaining in popularity. It also showed that, at a time when most men were publicly identified by their first two initials and last name, Esley simply went by "E. Hunt."

SOMETHING NEW
Ambrotypes and Photographs,
The latest and greatest Discovery of the Age.

E. HUNT would inform the public that he has opened rooms permanently in **Chapel Hill**, where he is prepared to execute these beautiful pictures in the highest style of the art. The Ambrotype is taken on Glass, and, unlike Daguerreotype, without being reversed. The superiority of this picture in point of beauty and durability, has placed it at the head of the Fine Arts. It can be seen in any light without reflection, as it is free from the polish of the silver plate; it cannot get dusty, and it is impervious to water, air or acids, and will last for ages.

Every lady and gentleman is particularly invited to call and examine his specimens. Cloudy weather as good as sunshine. Instructions given in the art of Ambrotyping, and Apparatus furnished.

E. HUNT.
March 11. — 39

"Hillsborough Recorder" of April 2, 1856
(Hillsborough and Chapel Hill are both in Orange Co.)

One of the advertisements above stated that, as of 1858, Esley had seven years of experience in photography; we can therefore date his interest in that medium to 1851. He listed a number of photographic processes offered, showing an impressive range of expertise and a considerable investment in equipment.


MAN
Behold Thyself,
BY VISITING **E. HUNT'S GALLERY** opposite the Union Hotel and getting a Superior Ambrotype, Melainotype, Photograph, Pearl, Ambrotype, or Cameotype (raised picture) neatly set in lockets pins &c.

Having seven years experience in the art, and arrangements for receiving all the new discoveries as soon as they are issued, I do not deem it necessary to say what I can do. Ladies and gentlemen are requested to call and examine my specimens. Cloudy weather as good as sunshine.

E. HUNT.

"The Chapel Hill Gazette" of Jan 23, 1858

Esley's Boarding House in Chapel Hill: In 1856, the same year he opened his studio in Chapel Hill, Esley opened a boarding house for students in the building that had served earlier as Isaac Partridge's University Hotel. A boarding house for students would likely have produced a steady income stream while Esley established his new photography business. (His son, Dr. Charles Washington Hunt of Brevard, NC, would also own a hotel to supplement his family's income.)

In early 1835, Isaac Partridge had advertised the opening of the University Hotel, which, it was claimed, could accommodate 40 persons and 20 horses. (The hotel was next in the possession of Elisha Mitchell.) *

* *Occupants and Structures of Franklin Street, Chapel Hill, NC, at Five Year Intervals, 1793 – 1988*, by Bernard Lee Bryant, Jr. Published in 1999 by the Chapel Hill Historical Society.

Esley Hunt and Louisa Lutterloh Hunt: 1859 – 1860

Esley Opens a Second Studio and Relocates His Family to Raleigh

By early 1859, Esley acquired a second studio in the nearby town of Raleigh. His Chapel Hill studio continued under his name. He began to work with a professional painter, or colorist, Joshua P. Andrews. For an additional fee, Mr. Andrews could add bits of color to Esley's photographs using oil paints. This was an era when many families still lacked images of their loved ones. While painted oil portraits were only in the reach of wealthier families, photographs, with color touches superimposed, were more affordable.

By 1860, the Hunt family resided in Raleigh. Their blended family included three children from Esley's first marriage, and added Charles and Mary, children of Esley and Louisa. At that time, Chapel Hill was still a small college town with fewer than 800 residents, while the Raleigh census counted 4780 – nearly six times larger in population. With a growing family, Esley and Louisa surely saw the potential opportunities of a relocation. Aside from being a larger town, Raleigh was the state capitol, hosting many of the state's prominent families – families that would want, and could more easily afford, the services of a professional photographer. The 1860 Census valued Esley's land near Raleigh at \$4000 and his personal property at \$3000. \$7000 in 1860 would approximate \$198,000 today: Esley's businesses were thriving.

E Hunt

United States Census, 1860

Name	E Hunt
Event Type	Census
Event Date	1860
Event Place	City of Raleigh, Wake, North Carolina, United States
Gender	Male
Age	36
Race	White
Birth Year (Estimated)	1824
Birthplace	Tennessee
Page	2

Household	Role	Sex	Age	Birthplace
E Hunt		M	36	Tennessee
Louisa Hunt		F	35	North Carolina
Velvadora Hunt		F	15	
Adolfus Hunt		M	12	
Alvan Hunt		M	9	
Charles Hunt		M	5	
R H Battle		M	33	North Carolina

T. J. HAVENS, ESQ.

We regret to learn that this gentleman, so well and favorably known to our citizens as an artist and good citizen, has determined to leave our city with the intention of going to South America. Mr. Havens has already sold his magnificent Gallery to **Mr. E. Hunt**, recently of Chapel Hill, who we learn is a most finished artist and a most clever gentleman. While we regret to part with Mr. Havens we are assured that Mr. Hunt will supply his place as an artist. Mr. Havens has our best wishes for his prosperity and happiness wherever he may go.

Raleigh's "Live Giraffe" (Feb 5, 1859)

E. HUNT'S PHOTOGRAPHIC GALLERY,
RALEIGH, N. C.,

AND
Branch at Chapel Hill, N. C.

MR. HUNT HAVING PURCHASED OF T. J. HAVENS his old established Daguerrean Gallery, on Fayetteville Street, and having introduced an improved light and apparatus, is prepared to take pictures of all sizes and styles in the best manner. Ambrotypes, Melaineotypes, and all other types belonging to the Daguerrean Art, warranted satisfactory. He is also taking the improved Photographic Portraits, and with the aid of a competent Colorist, he is enabled to furnish these pictures, finished in the finest manner, and true to the life. By the Photographic process Miniatures and Daguerreotypes can be copied and enlarged to any size, and colored in Oil—giving a permanent and life-like Portrait.

Persons having Daguerreotypes of deceased friends should embrace this opportunity of preserving them. Melaineotypes neatly put up in Breast-pins, Lockets, Rings and Cases—perfect pictures warranted in all weathers.
February 18. 1859. 21—6m.

Above: Raleigh's "Weekly Standard" (April 6, 1859)

Below: Raleigh's "Spirit of the Age" (Nov 16, 1859)

E. HUNT'S
Photographic Galleries, Raleigh ;
AND BRANCH at CHAPEL HILL.

MR. HUNT having purchased of T. J. HAVENS his old established Daguerrean Gallery, on Fayetteville street, and having introduced an improved light and Apparatus, is prepared to take Pictures in all sizes and styles, in the best manner. MELAINEOTYPES neatly set in cases, lockets, rings and pins—and warranted satisfactory.

He is also prepared to take the improved **PHOTOGRAPHIC PORTRAITS**, and with the aid of an efficient Colorist, he is enabled to furnish these pictures finished in the finest manner and true to life. By the Photographic process, Miniatures and Daguerreotypes can be copied and enlarged to any size, and colored in Oil, giving permanent and life-like Portraits.

Persons having Daguerreotypes of deceased friends, should embrace this opportunity of preserving them.

Melaineotypes taken in cloudy weather as good as in sunshine.

Persons wishing to have portraits painted from life, can do so by calling on Mr. J. P. ANDREWS, Portrait and Landscape Painter, at the Gallery in Raleigh.

August 9, 1859.

50—5m

Esley Hunt and Louisa Lutterloh Hunt

1860: Financial Success on the Eve of Civil War

This advertisement appeared in Raleigh's "Semi-Weekly Standard" of July 20, 1861. It continued to emphasize the colorization added by Mr. Andrews. The stated prices, \$20 - \$80, would equate to about \$500 - \$2000 today.

On the eve of the Civil War, the Raleigh studio of Esley Hunt and Mr. Andrews was commanding premium prices.

This item appeared in "The North Carolina University Magazine. 1860 - 1861." D.J. Ezzell was operating the Chapel Hill studio but it was marketed under the Hunt name, with prices discounted for the student population.

HUNT'S PHOTOGRAPHIC GALLERY,
RALEIGH, N. C.

PHOTOGRAPHIC PORTRAITS IN OIL COLORS.

Prices Ranging from \$20 to \$80.

THESE PORTRAITS CAN BE TAKEN FROM DAGUERREOTYPES AND MINIATURES, or from Life; and being finely finished in Oil Colors on Canvas, they are perfectly durable, and make beautiful Paintings. They can be enlarged to any size, and such changes or alterations as may be desired can be made. Mr. ANDREWS, the Artist who colors these pictures being an experienced Portrait Painter and a fine Colorist, all who wish a finely executed work of art should call at the old established Gallery, on Fayetteville Street. Those preferring portraits painted from life, would do well to give Mr. A. a call. Persons having Daguerreotypes of deceased friends can, by giving the color of the hair, eyes, and complexion, secure a permanent and life-like portrait. Photographs can be finished in Water Colors, Pastelle, India Ink or Crayon, at prices ranging from \$10 to \$30. The plain Photograph from \$2 to \$10. Melainotypes for Locketts, Cases, Rings and Pins. Ambrotypes, Vignettes, Neillographs for sending in letters, &c., taken in all weathers.

E. HUNT, Photographer,
Raleigh, N. C.
18-17.

March 1, 1860.

E. HUNT'S PHOTOGRAPHIC GALLERIES.

Franklin Street, Chapel Hill,

D. J. EZZELL, Operator.

Fayetteville Street, Raleigh,

E. HUNT, Operator.

PHOTOGRAPHIC PORTRAITS taken from Daguerreotypes, Miniatures, or from life, finely finished in Oil Colors on Canvas, thereby rendered perfectly durable, and making beautiful paintings, at prices ranging from \$20 to \$80. These portraits can be enlarged to any size, and such changes or alterations made as may be desired. Mr. Andrews, the Artist who colors these pictures being an experienced Portrait Painter and a fine colorist, all who wish a finely executed work of art should call at the old established gallery on Fayetteville street, and those preferring portraits painted from life would do well to give Mr. A. a call. Persons having Daguerreotypes of deceased friends can, by giving the color of the hair, eyes and complexion, secure a permanent and life-like Portrait. Photographs can be finished in Water Colors, Pastelle, or Crayon, at prices ranging from \$10 to \$30. The plain Photograph from \$2 to \$10. Melainotypes for Locketts, Cases, Rings and Pins. Ambrotypes, Vignettes, Neillographs, for sending in letters, &c, taken in all weathers.

Awards

To advertise such high prices, Mr. Hunt and Mr. Andrews clearly had a reputation for high quality work. Patrons willing to pay such prices could easily have traveled to studios in Richmond, VA, or Charleston, SC.

In his first known advertisement in 1856, Esley stated that his aim was to produce fine art. He achieved that goal. Multiple awards showed that Esley and Mr. Andrews produced works of the highest quality.

3 State Fair
Awards for Esley
and 1 Award for
J.P. Andrews
("Weekly Raleigh
Register" of
Oct 26, 1859)

No. 63.—*Fine Arts.*

Judges.—D M Barringer, Chas E Shober, Mrs Gov Ellis, A M Lewis, Mrs J A Engelhard and Mrs Jno R Williams.

Best specimens	Daguerreotypes, E Hunt,	5
do do	Ambrotypes, Wm Percival,	5
do do	Photographs, E Hunt,	5
do do	colored Photographs, E Hunt,	5
do do	Oil Painting, J P Andrews,	10

4 State Fair
Awards for Esley
and 1 Award for
J.P. Andrews
("Weekly Raleigh
Register" of
Oct 24, 1860)

Fine Arts.

Best specimens of daguerreotypes, E. Hunt,	5
" do ambrotypes, "	5
" do photographs, "	5
" do col'd photographs, "	8
Best specimen of painting in oil, J. P. Andrews,	10

Work Sample
(Cropped) for
Esley Hunt and
J.P. Andrews
"Military Images
Magazine"
(Undated)

"Half Plate
Tintype ...
Les White
Collection"



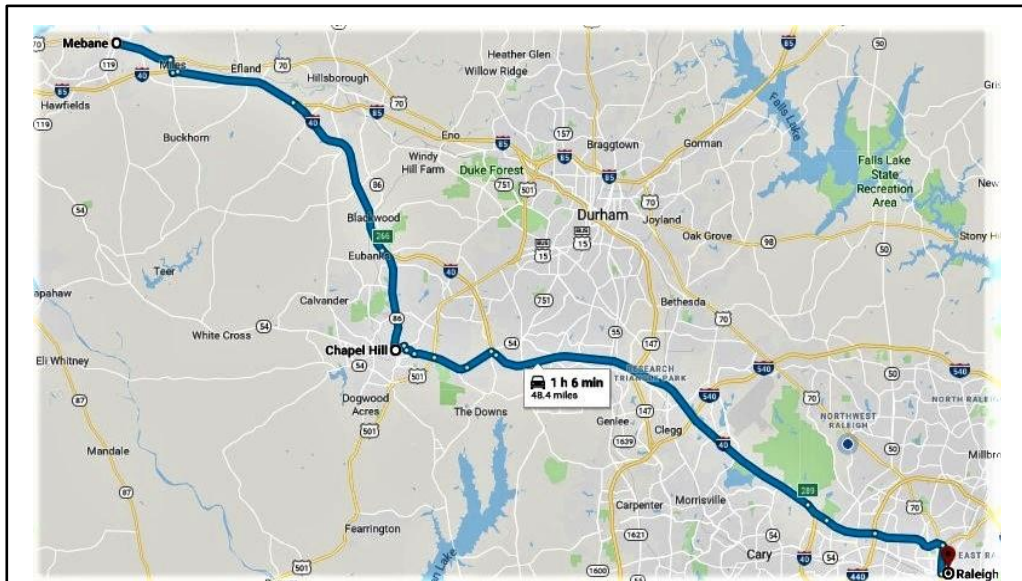
Esley Hunt and Louisa Lutterloh Hunt: 1861 - 1868

1861 - 1865: During and After the Civil War

By 1863, Esley Hunt had closed his photographic studio and boarding house in Chapel Hill. ("Occupants and Structures of Franklin Street, Chapel Hill, North Carolina, at Five Year Intervals, 1793 - 1988") During the war years, photographic supplies and equipment were scarce in the South. Esley Hunt was one of the relatively few photographers that continued working during that period.

In April of 1865, the Confederacy was defeated. Much of the South, including many of its formerly wealthy families, was impoverished. In such a time, of course, more people were concerned with feeding their families than purchasing photographs. Esley's Chapel Hill studio had closed by 1863. In the fall of 1865, Esley sold his Raleigh studio to J.W. Watson. A land advertisement, dated August 8, 1865, showed that even after the War, Esley retained considerable personal assets. He advertised a 65-acre property, presumably their family home, 1.25 miles west of North Carolina's capitol.

After the harrowing experience of war, it's natural to regroup with family and friends. Louisa's brothers were in Fayetteville, and that's where they headed next.



In addition to his Raleigh estate, Esley advertised for sale 100 acres and a cabin, near the railroad in Mebanesville (now Mebane), 20 miles west of Chapel Hill. When he purchased that land from Richard M. Jones on 10-8-1862, it was described as straddling Orange and Alamance Counties, on Haw Creek, and adjacent to the property of Alexander Mebane.

"Daily
Standard"
(Raleigh)
of
Sept 7, 1865

DÉSIRABLE PROPERTY FOR SALE.
THE UNDERSIGNED OFFERS FOR SALE A DESIRABLE Farm $1\frac{1}{4}$ miles West of the Capitol, containing 65 acres good bottom Land, well watered and timbered, with a comfortable Dwelling House and out buildings, a Well of superior water, and a young Orchard of good bearing Trees. Also a house west of the Capitol, and 100 acres of land two miles from the Railroad at **Mebanesville**, well timbered with oak, with a good Log House and good Orchard. Apply to **E. HUNT,** At his Photograph Gallery, on Fayetteville St. **Raleigh,** August 8, 1865. 95-1m

"Daily
Standard"
(Raleigh)
of
Sept 23,
1865

Mr. J. W. Watson, the daguerotypist, has bought out Mr. **E. HUNT's** establishment over the store of Mr. Graustman, on Fayetteville Street, and will open, in a few days, a full supply of Photographs, Cases, &c., and will be glad to wait on all visitors who desire to call on him. His prices are moderate, and pictures well executed. Remember that this is the only establishment of the kind in the City.

"The Eagle"
(Fayetteville)
Of
Nov 12,
1868

**PHOTOGRAPHIC
And Fine Art Gallery.**
THE undersigned wishes to inform the people of Fayetteville and surrounding country, that he is now prepared to put up in pictures of every style and size, and in the best possible manner. Will also keep on hand a well selected assortment of albums, Cases and Frames, of every style and size made to order. In all of which he guarantees perfect satisfaction as to price and workmanship.
J. M. DAVIS,
Successor to **E. Hunt,**
6 $\frac{1}{2}$ Person st., Fayetteville, N. C.
Nov 2. swlin

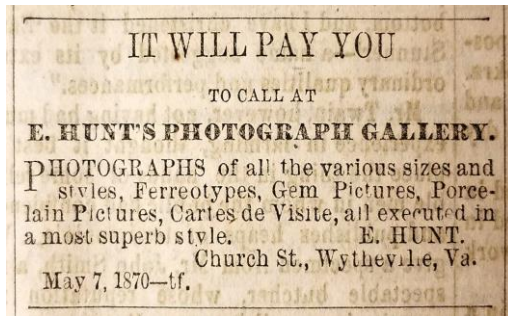
Esley Hunt and Louisa Lutterloh Hunt: After 1870

Later Years in the Mountains of Virginia and Tennessee

After spending time with Louisa's Lutterloh family in Fayetteville, Esley and Louisa headed for the mountains. Esley had lived in the central region of North Carolina for over 20 years, and had enjoyed artistic and financial success there. But he had been born and reared in the beautiful Appalachian Mountains and he seemed to gravitate back to that region in his later years.

By 1870, Esley and Louisa had moved their family to the mountain county of Wythe, Virginia. They lived near a new railroad depot in the Rural Retreat community, and Esley owned a studio in the nearby county seat of Wytheville.

Courtesy of the Historical and Genealogical Collection of the F.B. Kegley Library of the Wytheville Community College in Virginia.



These photos are of unidentified persons but on the reverse side of each was found Esley's signature stamp.

Courtesy of the Historical and Genealogical Collection of the F.B. Kegley Library of the Wytheville Community College in Virginia.

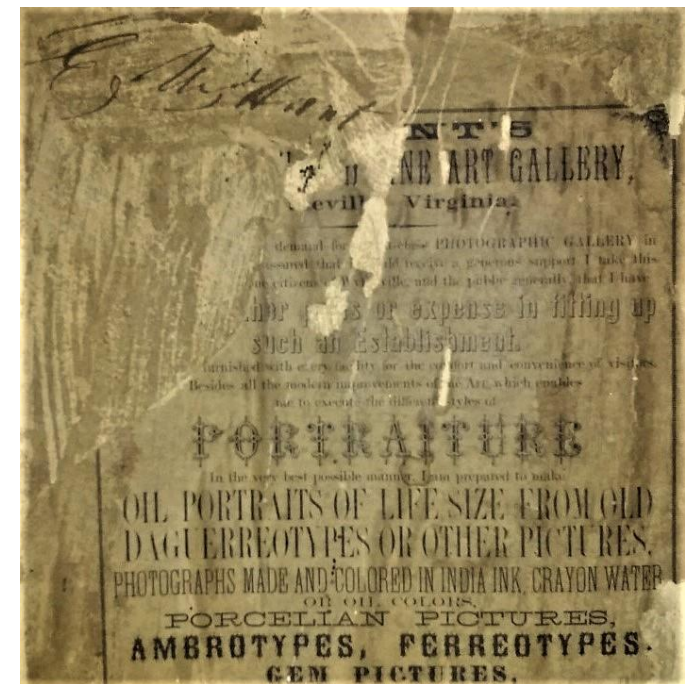


The Wytheville studio photo backing, shown at right, is in the possession of descendants and shows the signature of Esley Hunt.

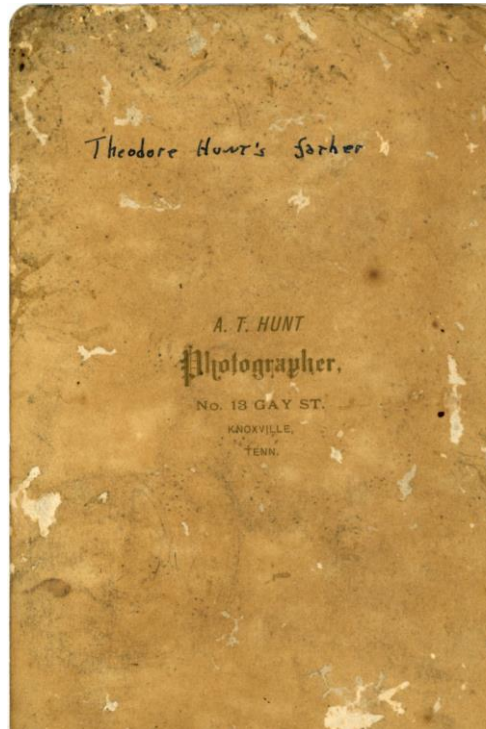
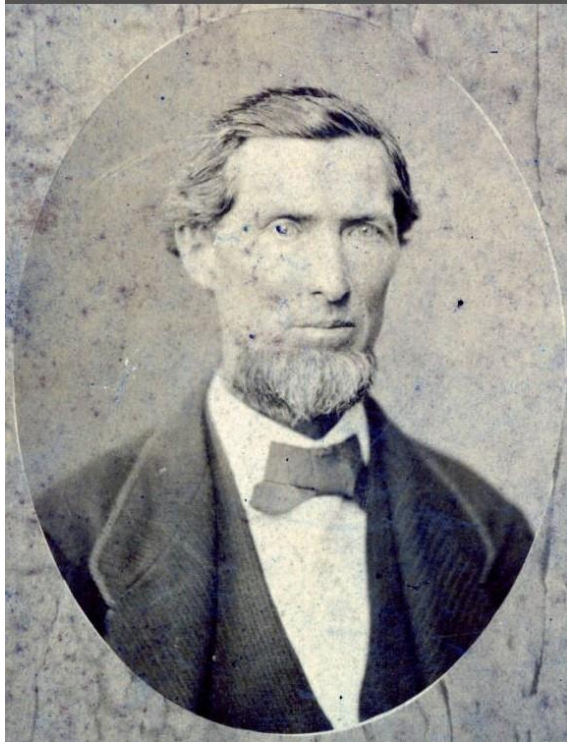
By the late 1800's, Esley was working in the town of Bristol, near the border of Virginia and Tennessee. Some photos from "E. Hunt's Photographic and Fine Art Gallery, Bristol, TN (circa 1880's – 1890's)" are now archived at the Newman Library of the Virginia Polytechnic Institute and State University in Blacksburg, VA. (Special Collection #MS2011-024)

1870 Census for Black Lick Township in Wythe County, VA

E Hunt				
United States Census, 1870				
Name	E Hunt			
Event Type	Census			
Event Year	1870			
Event Place	Virginia, United States			
Gender	Male			
Age	50			
Race	White			
Race (Original)	W			
Birth Year (Estimated)	1819-1820			
Birthplace	Tennessee			
Page Number	1			
Household	Role	Sex	Age	Birthplace
E Hunt		M	50	Tennessee
Louisa Hunt		F	40	North Carolina
Belviden Hunt		F	19	Tennessee
Charles Hunt		M	13	North Carolina



A Portrait of Esley Hunt in His Later Years (Unconfirmed but Strongly Indicated)



McClung Museum of Natural History

[HOME](#) [KEYWORD SEARCH](#) [ADVANCED SEARCH](#) [RANDOM IMAGES](#) [OBJE](#)

Creator Record

Name	Hunt, A. Theodore
Other names	Hunt's Southern Temple of the Photographic Art A. T. Hunt
Nationality	American
Geographic location(s)	Raleigh, North Carolina Knoxville, Tennessee
Occupation	cabinet cards cartes de visite
Role	Photographer

Photo Analysis -and- Son's Photography Studios

The above-left image (cropped) has been posted online by the Knox County Public Library of Tennessee ("Calvin M. McClung Historical Collection"). Its backing, shown above-center, identifies the subject as "Theodore Hunt's Father."

In an absolute sense, we must say that the photo is unconfirmed because its backing does not state the name of the subject, and we do not know who donated, or labeled, the photo. That said, many indicators strongly suggest that this may well be a photo of Esley Hunt.

The physical traits of the man pictured are consistent with Esley's confirmed photo of his earlier years. Both photos show light colored eyes, a high forehead with a full head of dark hair, and high cheekbones.

Also, we know that, after leaving North Carolina's piedmont towns, Esley continued his photography in various mountain towns in Virginia and Tennessee. His presence in Knoxville would be unsurprising.

After reviewing various records, Photography Historian Fred D. Taylor believes

that the studio backing shown above was used by one of Esley's sons, Adolphus Theodore Hunt, born 1849. (As a child, he was listed by a Census recorder as "Dolphus" but he apparently went by his middle name, Theodore, as an adult.)

A record regarding other photos, shown above-right, is archived by the University of Tennessee at Knoxville. It shows that "Hunt, A. Theodore" also did business as "A.T. Hunt" and "Hunt's Southern Temple of the Photographic Art," and that his business was associated with Raleigh, NC, and Knoxville, TN. (Indeed, other records show that a Southern Temple of the Photographic Arts did operate in Raleigh.) Further, Raleigh City directories showed listings for "A. Theo Hunt."

Mr. Taylor has found that Theodore worked in Knoxville from 1872 to 1875. If this photo was taken then, Esley would have been aged in his late 50's.

By 1877, Theodore was working in Raleigh. Esley's son by his second marriage, Charles Washington Hunt, was destined to become a doctor like his Lutterloh-related cousins. But it appears that Esley and a son by his first marriage, Adolphus "Theodore" Hunt, were able to share their interest in photography.

Notable Descendant of Esley Hunt and Louisa Lutterloh Hunt:

Dr. Charles Washington Hunt (1854 – 1924)

(4th Generation Presented)

Like many Lutterloh descendants, Charles Hunt and Mary Hunt, children of Esley Hunt and Louisa Lutterloh Hunt, would join the medical profession. Spending part of their childhood in the mountains, they would share their father's love of that region. In western North Carolina, Charles would settle in Brevard and work as a physician, county health officer, and medical researcher. Mary settled nearby in Asheville, where she served as a sanitarium nurse.

References to Dr. Charles Washington Hunt, and his wife, Henrietta Porcher Anderson Hunt of Georgetown, SC, appeared in the local newspapers of Brevard over 450 times between 1880 and 1924. They both played important roles in the history of Transylvania County.

As Transylvania's first County Health Officer, Dr. Hunt implemented some of the state's more progressive public health reforms. His persistent promotional efforts were instrumental in attracting large resort hotels and tourists, and he advocated successfully for many local civic improvements.

Mrs. Hunt had a successful career as hotel proprietress of the Hunt Cottages of Brevard, as well as properties in St. Petersburg, FL. She commissioned the building of a new commercial structure in Hendersonville, NC. The Hunts' son-in-law, E.A. Fonda, supervised the reconstruction of Asheville's burned grand hotel, the Kenilworth Inn.

The Hunts were dedicated to their region - caring for its residents and welcoming its visitors for over four decades. Their accomplished family would connect the Lutterlohs of central and eastern North Carolina to the state's western region.



Left: Dr. C.W. Hunt

Right: Mrs. C.W. Hunt

Further information regarding their family is provided in the related e-book, "Dr. and Mrs. C.W. Hunt of Western North Carolina," by Christopher Hunt Robertson, M.Ed.



Interment of Esley and Louisa Hunt in Brevard, NC

Esley, age 82, died in 1899. Born and reared in the mountains of Tennessee, he had lived in the mountains of Virginia and was interred in the mountains of North Carolina. He was buried in Brevard's Gillespie Evergreen Cemetery, and his wife Louisa, at age 81, joined him there in 1903. Their graves are near those of their son Charles and their daughter Mary. Louisa's choice of a husband had resulted in a path very different than the paths of her siblings.



Review of an Historically Significant Portrait Photographer, Esley Hunt (1817 - 1899)

In 1817, Esley Hunt was born in the rural mountainous area that later became Johnson City, TN. (His childhood home there, the Henson Hunt House, is on the Carter County Historical Register and still serves as a private residence.)

In the late 1840's, Esley and his wife, Emily Hornbarger Hunt, moved 220 miles to Chapel Hill, NC, where Esley would eventually become that town's first studio photographer. He owned a house in Chapel Hill and 100 acres in Mebanesville (now Mebane). Emily died of illness in 1852, leaving Esley with three young children to supervise. The following year, Esley married Louisa Lutterloh of nearby Chatham County.

By 1859, Esley had acquired a second portrait studio in Raleigh. He bought a home there for his family, with 60 acres of land west of the capitol.

In early advertisements, Esley stated his commitment to create art – unusual in an era when many considered photography to be more of a technician's itinerant occupation than an artist's profession. By the late 1850's, he and his artistic partner, painter Joshua P. Andrews of New York, were receiving top awards at the North Carolina State Fairs. With artistic recognition, they received premium fees.

North Carolina joined the Confederacy in 1861. Raleigh became a gateway for soldiers and Esley continued to operate its primary portrait studio.

Civil War portraits by Mr. Hunt and Mr. Andrews remain highly valued by collectors, and are invaluable to historians, genealogists, descendants and those interested in Civil War history and portraiture. Many images of their work can be viewed in "State Troops and Volunteers: A Photographic Record of North Carolina's Civil War Soldiers" by Greg Mast; NC State Archives; 1995. Some of their original portraits have been archived at the North Carolina Museum of History.

After the war, in his later years, Esley worked briefly in Fayetteville, NC, before moving his family to Wytheville, VA. He continued his photography there and in other mountain towns of Virginia and Tennessee. One of his sons, Adolphus "Theodore" Hunt, also operated portrait studios in Raleigh and Knoxville, Tennessee.

Esley and Louisa would eventually be laid to rest in the beautiful mountain town of Brevard, NC, near their children, Dr. Charles Washington Hunt and Mary Hunt.

Esley Hunt is often considered to have been North Carolina's best Civil War portrait photographer. Photography Historian Fred D. Taylor of Suffolk, VA, has stated: *"I have been studying 19th century images for over twenty years. When I compare Esley Hunt's product with other photographers in the South, I believe he is arguably in the top two - and a healthy debate could be made on whether he was the best."*



State Archives of NC Photos

November 24 at 6:01 AM · 🌐

We have an exciting addition to our photograph collections at the State Archives! Seen here is an ambrotype depicting one of North Carolina's earliest photographers, Esley Hunt (1817-1899).

Originally from Tennessee, Hunt moved his family to Chapel Hill in the late 1840s and began his photography business, learning the craft while earning a living as a tailor. In 1859 Hunt expanded his operation and purchased a second portrait studio on Fayetteville Street in Raleigh in collaboration with portrait artist, Joshua Andrews. An early advertisement offers a wide range of products including, Melainotypes (tintypes), Ambrotypes, Daguerreotypes and painted portraits, suggesting Hunt was a deft practitioner of his craft.

At the start of the Civil War, his Raleigh location proved to be a boon for war portraits. This cemented his legacy as one of the most prolific and talented Civil War photographers in North Carolina.

Just after the end of the Civil War, Hunt sold the Fayetteville St. studio and his large estate located a 1 ¼ miles west of Raleigh and moved briefly to Fayetteville before heading back to the mountains of Virginia. His son, Adolphus, also became a photographer and operated studios in Tennessee and Raleigh.

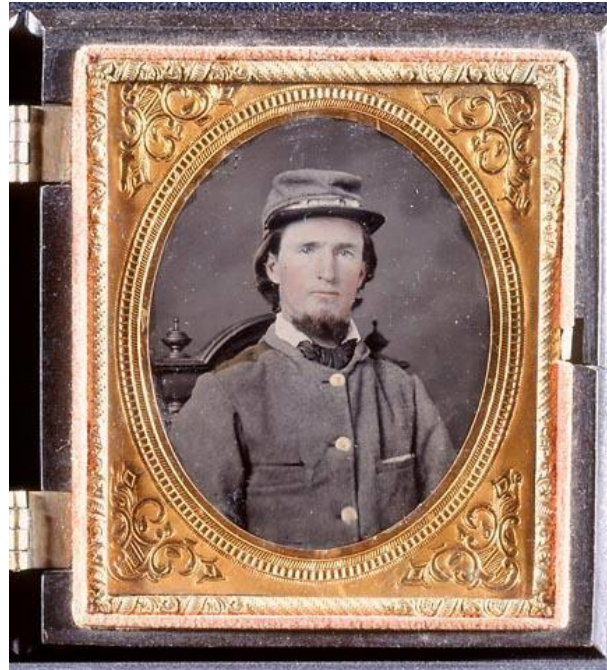
The family descendance of this ambrotype was as follows:
From Esley Hunt (1817 – 1899) and Louisa Lutterloh Hunt (1822 – 1906) to their son, Dr. “Charles” Washington Hunt (1854 – 1924); to his daughter, Margaret Louisa “Daidy” Hunt Robertson (1889 – 1980); to her son, “Charles” Hunt Robertson, Sr. (1913 – 1982); to his daughter, Virginia “Louise” Robertson Harris von Paffen (1936 – 2015); to her sons, Hunt and Graham Harris; to their cousin, Christopher Hunt Robertson.

In November of 2020, Esley Hunt’s descendants donated the ambrotype shown above to the State Archives of North Carolina. Shown above-right is the Archives’ introduction of that donation on Facebook.com.

Several Masterpieces Created By Esley Hunt and Joshua P. Andrews



Lieut. Miles Melmoth Cowles (1835 – 1862)
38th North Carolina Infantry
(Courtesy of the Fred D. Taylor Collection)



Corporal Newton A. Branch (1833 - 1918)
6th Regiment North Carolina State Troops
(Courtesy of the NC Museum of History)



Lieutenant Quentin Busbee (1825 -1877)
14th Regiment North Carolina State Troops
(Courtesy of the NC Museum of History)

Esley Hunt and Joshua P. Andrews

In Raleigh, North Carolina – Among the South's Best Civil War Portraitists

Christopher Hunt Robertson, M.Ed.

JOSHUA P. ANDREWS

Biographical Sketch

(Published 2025)

**With Research Contributions by
Historian Fred D. Taylor, Esq.**

**(Content selections and historical
interpretation should be
attributed to the author only.)**

JOSHUA P. ANDREWS (1827 – 1912)

of Massachusetts, North Carolina, New York

ARTIST

Painter of Portraits, Still Life, and Landscapes
Civil War Portrait Colorist and Photographer
Founding Member of the Salmagundi Art Club

RECONSTRUCTION LEADER

Sec. Pro Tem of 1868 NC Constitutional Conv.
Post-War Leader of NC's Heroes of America
Advocate for Freedmen's Political Rights in NC

U.S. ARMY VETERAN (1851 – 1856)

Son of Ambrose Andrews, the
Notable American Romanticism Artist
of West Stockbridge, Massachusetts

Page 1 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1827 – 1856: Earlier Years: From West Stockbridge, Massachusetts, to Western Frontier Military Service

Introducing Esley Hunt's Artistic Partner in Raleigh, NC:

Joshua P. Andrews (1827 – 1912)

Joshua P. Andrews was a son of Ambrose Andrews, a notable artist of American Romanticism. Works of Ambrose are still exhibited today in American and European museums.

Like his father, Joshua P. Andrews was born in West Stockbridge, Massachusetts. (West Stockbridge grew out of the town of Stockbridge.)

On July 17, 1827, Joshua was born to Ambrose's wife, Eliza Ann Porllon Andrews. (Her last maiden name was spelled Poillon on Joshua's death certificate.) As shown in the genealogy entry at right, Joshua's four siblings all died very young.

1283.

East Palmyra, N. Y.

AMBROSE ANDREWS, eldest son of Elijah, of Canaan, Conn., and West Stockbridge, Mass., and his wife, Mary Ann, daughter of Ezekiel Stone, of Stockbridge, born 19th July, 1801, at West Stockbridge, Mass. He is an artist by profession and practice, and lived for many years in the city of New York, painting portraits. He has traveled in various parts of the country. He married 17th July, 1826, Eliza Ann Porllon, who bore him five children. She died 18th November, 1844, aged 34 years. In 1869 he was living at East Palmyra, N. Y., from which place he wrote me a long and interesting letter, expressing great interest in the genealogy of our race.

THEIR CHILDREN.

1892. Joshua P., born 17th July, 1827. He was single in 1870, and was living in Raleigh, N. C.
John, born , 1829, died about 1831, aged 2 years.
Ambrose, born about 1831, died , aged 4 months.
Infant, born , died the same day.
Daughter, born , died young.

Above From: "Genealogical History of John and Mary Andrews, Who Settled in Farmington, Connecticut, 1640: Embracing Their Descendants to 1872; With an Introduction of Miscellaneous Names of Andrews, With Their Progenitors As Far As Known; To Which Is Added A List of Some of the Authors, Clergymen, Physicians, and Soldiers ..." By Alfred Andrews, New Britain, CT; Published by A. H. Andrews & Co., Chicago, IL, in 1872

Stockbridge and West Stockbridge, Massachusetts - In 1789, one of the first libraries in Western Massachusetts was built in Stockbridge. Shown at right was its building, circa 1868 (Image Posted by Stockbridge Library Museum and Archives). In 1850, the railroad arrived and Stockbridge became a resort area for residents of Boston and other nearby cities. Over the years, the area has attracted many visual artists. Painters and sculptors included Ambrose Andrews (Joshua's father), Daniel Chester French, Lydia Emmett Fields, Rosina Emmett Sherwood, Walter L. Clark, Louise Durant, Ben Foster, and Norman Rockwell. (Stockbridge was settled in 1734. West Stockbridge officially incorporated out of Stockbridge in 1774.)



Page 2 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1827 – 1856: Earlier Years: From West Stockbridge, Massachusetts, to Western Frontier Military Service

Joshua's Father, Ambrose Andrews (died 1859), was an American painter known for his portraits, miniatures, and landscape paintings. Born in West Stockbridge, Massachusetts, he began his formal studies in painting at the age of 23 when he attended the American Academy of the Fine Arts in New York. Throughout his career, he traveled extensively, painting in various locations including New York State, St. Louis, Stockbridge, New Haven, New Orleans, Montreal, Texas, and Vermont.



Ambrose Andrews' most famous painting, "The Children of Nathan Starr," created in Connecticut in 1835, is now part of the Metropolitan Museum of Art's collection. This memorial portrait depicts the Starr children playing shuttlecock, with the recently deceased youngest son, Edward, in the middle pointing heavenward. (Metropolitan Museum of Art)

Ambrose Andrews was one of the founding members of the New York Drawing Association, which later became the National Academy of Design. He exhibited his work at several prestigious venues, including the Pennsylvania Academy of Fine Arts, the American Art Union, and the Royal Academy in London. Ambrose's son, Joshua, apparently learned a great deal about painting from his father.



Ambrose Andrews' Landscape Painting, "View in Capri"
(1855)

Oil on Canvas Mounted on Panel

(Burchfield Penney Art Center at Buffalo State University)

Page 3 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1827 – 1856: Earlier Years: From West Stockbridge, Massachusetts, to Western Frontier Military Service

Five Years of U.S. Army Service

Joshua served in the United States Army from 1851 to 1856. His service records describe him as 5'9 $\frac{3}{4}$ " in height, with dark hair, grey eyes, and a fair complexion. Occupation: "Painter."

On Sept 6, 1851, in New York City, he enlisted as a Private in Company B of the Mounted Rifles. His service expired on Sept 5, 1856, at Fort Fillmore, New Mexico.

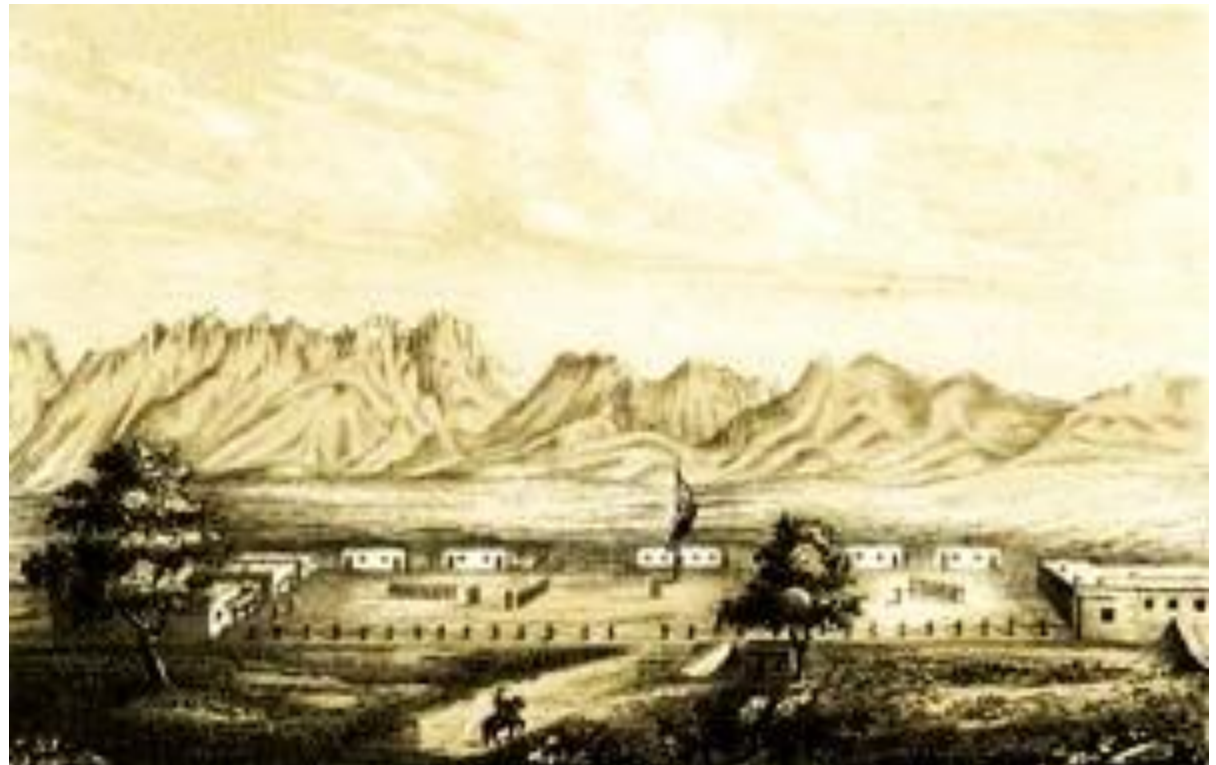
Image Below: "Fort Fillmore" by Carl Schuchard (1854)

Like Mr. Schuchard, Joshua also painted a landscape depicting the Rio Grande. At the 1869 North Carolina State Fair, Joshua exhibited an oil painting of a scene on the upper Rio Grande, as well as a still life painting.

"Fort Fillmore, New Mexico, was located along the Rio Grande, not far from the Mexican border and about six miles southeast of the town of Mesilla. This tiny adobe fort was founded to control local Apache and protect the traders and settlers traveling to California. It was established by Col. Edwin Vose Sumner in September 1851 and named for President Millard Fillmore ...

During this time, several forts were established by the Federal Government to protect and encourage westward expansion. Fort Fillmore more specifically protected several migration routes that converged between El Paso, Texas, and Tucson, Arizona."

("Legends of America," Warsaw, Missouri)



Page 4 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1858 – 1860 in Raleigh, North Carolina: Pre-War Portraiture

1858 – 1860: Arrival in Raleigh and Professional State Fair Recognition of Pre-War Portraiture

When Joshua arrived in Raleigh, NC, the town only contained about 4500 residents. Raleigh's annual State Fairs, however, could draw over 4000 visitors in a single day – many from across the state.

By October of 1858, Joshua was working professionally with T. J. Havens' photography studio in Raleigh, NC. On Sept 28, 1859, a Raleigh newspaper, "Spirit of the Age," stated: "J.P. Andrews, Portrait and Landscape Painter, is aiding as an efficient Colorist enabled to furnish these pictures finished in the finest manner and true to life."

In 1859, Esley Hunt (1817 - 1899) bought Havens' studio in Raleigh. Joshua continued there with Esley.

In 1858, 1859, and 1860, Esley and Joshua both received many Fine Arts awards at the North Carolina State Fairs. These fairs helped them to establish their professional reputations and to meet potential clients.

But those happy days would soon come to an end. State Fairs would not be held from 1861 through 1868 as North Carolina encountered the Civil War and the Reconstruction.



Raleigh,
NC in
1872

Bird's Eye
View
Map

(See the
Fair-
ground's
oval track
at upper
right.)

(North Carolina Digital Collections of the State Archives of North Carolina)

Joshua P. Andrews
Best Pastel Drawing
1858 NC State Fair

Joshua P. Andrews
Best Photographs
1858 NC State Fair

Joshua P. Andrews
Best Painting in Oil
1859 NC State Fair

Joshua P. Andrews
Best Painting in Oil
1860 NC State Fair

Joshua P. Andrews
Best Miniature Painting
1860 NC State Fair

Joshua P. Andrews
Best Pastel Drawing
1860 NC State Fair

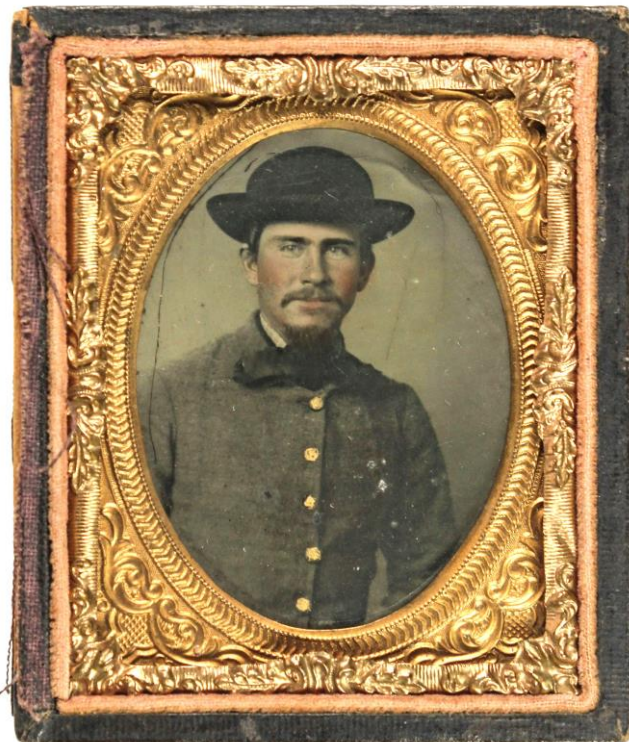
Page 5 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1861 – 1865 in Raleigh, North Carolina: Civil War Portraiture

Civil War Begins

North Carolina as a whole was initially reluctant to secede from the United States, only doing so on May 20, 1861, after the fall of Fort Sumter and Virginia's secession. North Carolina and Virginia would suffer the highest casualties in the Confederacy.

Below: "Portrait of North Carolina Officer"
by Esley Hunt's Studio of Raleigh, NC
(Fleischer's Auction House of Columbus, OH)



Civil War Portraiture of Esley Hunt and Joshua P. Andrews (1861 – 1865)

As a state capitol during the Civil War, Raleigh hosted many military men who wanted their portraits taken. Hunt's studio was perfectly located for that purpose.

Esley, a photographer, was also highly skilled at painting. Joshua, a painter, was also highly skilled at photographing. Together, they were able to create many Civil War portraits of the highest quality. They presumably worked together until 1865, when the War ended and Esley sold the studio and left Raleigh.

Their portraits continue to be highly valued today by history museums and collectors. Many images of their work can be viewed in "State Troops and Volunteers: A Photographic Record of North Carolina's Civil War Soldiers" by Greg Mast; State Archives of North Carolina; 1995. Some of their original portraits have been archived at the North Carolina Museum of History.

Institutions and collectors have been generous in their tributes. The State Archives of North Carolina have stated that Hunt's portrait studio was one of the state's "most prolific and talented" during the Civil War years. Historian Fred D. Taylor has stated that the studio's portraits were among the South's very best.* As the colorist employed by Esley Hunt, Joshua should share in the credit given by Fleischer's Auction House of Columbus, OH: "The delicate tinting of the subject's skin and uniform strongly suggests that this photo was the work of a Raleigh photographer Esley Hunt. Hunt made some of the finest Southern images of the Civil War period, distinguishing himself not only for his composition skills but also for his masterful use of hand-applied color to breathe life into a photograph."

Mid-War in 1863, "J. P. Andrews of Hunt's Gallery" exhibited a panorama, entitled "Scenes in Sacred History," at the Chapel of the Deaf and Dumb Asylum in Raleigh. Proceeds were designated for the education of the orphans of soldiers who had died in the War ("The Daily Progress," Raleigh, NC, July 11, 1863).

* This biographical sketch does not presume to evaluate the artistic merits of Joshua's work, as such evaluation is better left to the experts. Currently the foremost expert on the Civil War portraits of Esley Hunt and Joshua P. Andrews is Fred D. Taylor, Esq., a photography and Civil War historian based in Suffolk, VA. Readers are encouraged to access Mr. Taylor's research and publications through his website, FredOnHistory.com.

1865: Civil War's End in Raleigh, North Carolina

North Carolinians' Anger Toward the Confederacy Builds Near the War's End

Many Americans assume that the Confederate states' citizens were united in supporting the Confederacy. That was not the case. In fact, of all of the Confederate States, North Carolina experienced the most internal dissent.

The condemning newspaper piece below shows that many North Carolinians held the Confederacy in utter contempt - and were fearless in saying so in a public newspaper in the capital city of a Confederate state.

Raleigh's "Daily Confederate" of 1-4-1865:

The Storm Gathering in North Carolina

There are the strongest reasons for believing that the storm is at last being raised in the interior of this State, which must ere long eventuate in her deliverance from the remorseless jaws of the Richmond despotism. Refugees are pouring in, and they all bring one uniform story of suffering and destitution, and the most unmitigated oppression and tyranny ever inflicted upon any people since the reign of those monsters in human shape, in old Rome, Caligula and Nero. Some are ready to seek refuge by proceeding North at once, while others are willing to "bide their time" by remaining among us. All join in heaping imprecations on the infamous rule of Davis and his wicked co-conspirators.

A real genuine Union feeling is strengthening and increasing in every town in almost every quarter of the State. It will yet overwhelm and crush the contemptible despots now engaged with the desperation of demons in trying to keep it down. Many refugees now look forward to the joyous hour when they can return back to their old homes, under the protecting folds of the Stars and Stripes. With the political and social redemption of North Carolina will come that other long looked for blessing: universal and unconditional emancipation.

Old Slaveholders! Do You Hear This?

War's Ending and the Aftermath in Raleigh

On April 13, 1865, the Civil War in Raleigh ended as Union forces took control of the city. (The War officially ended statewide on April 26.) Newspapers reported that many people, including some soldiers, celebrated. A Union officer fired signal rockets from the Capitol's dome, spelling, "Peace on Earth, Good Will Towards Men."

Raleigh's 2000 African-American residents, most of them former slaves, finally felt assured of their freedom. Within five years, Raleigh's black population doubled, and they then comprised 53% of the city's total. This happened in many urban areas across the South, as many freedmen sought employment and assistance from the Freedman's Bureau. In the cities and larger towns, they also sought the protection of the occupying U.S. Army. By 1867, the Ku Klux Klan began to terrorize the more rural areas.

Portrait Studio Closes

In October of 1865, J. W. Watson bought Esley Hunt's Raleigh portrait studio. Esley sold his 65-acre property west of the Capitol, and then shortly afterwards went with his wife, Louisa, to visit her Lutterloh relatives in Fayetteville. By 1870, they had settled in the mountain town of Wytheville, Virginia, where Esley opened a studio.

Joshua, however, remained in Raleigh where his career would surprisingly move in a new direction.

Page 7 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1867 – 1870: Reconstruction Leadership in Raleigh, North Carolina

1867: Transition to Political Leadership

It is unclear how Joshua spent his time in 1866. He and Esley had worked throughout the War in one of the state's busiest Civil War studios, so Joshua may have been exhausted. With the end of slave labor, the state's economy was in upheaval and obtaining portraits would have been the last concern of many families simply trying to survive.

By 1867, however, Joshua began his transition into politics. Over the next several years, he would serve in several important political roles. On the one hand, all of those roles were at the local level, representing Wake County and the City of Raleigh. On the other hand, Raleigh was the political center of the state, where many local and state issues were intertwined. For a local politician, Joshua had considerable visibility, often appearing at state events beside the state's Republican Reconstruction Governor, William Woods Holden.

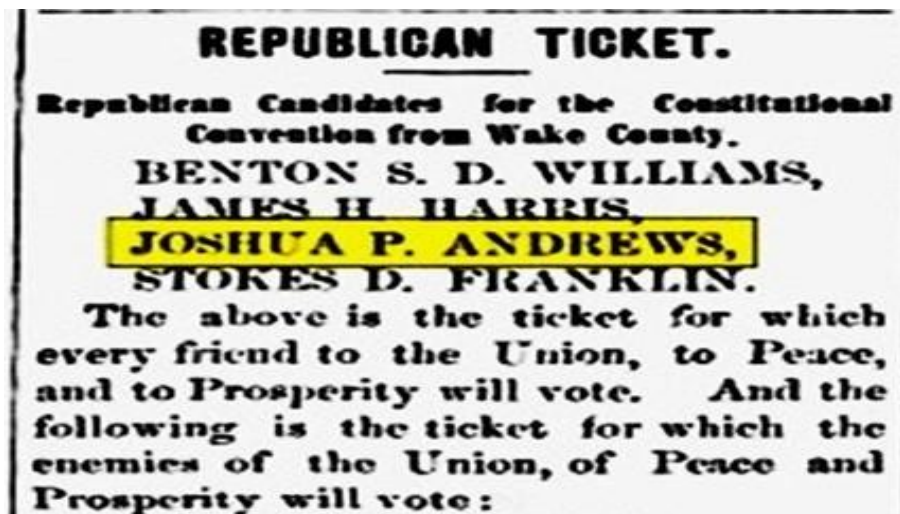
Joshua's venture into politics seems to have been limited to the Reconstruction Era (1867 – 1870). It does not appear that he was

involved in politics before or after that period. As a U.S. Army veteran unassociated with the Confederacy, and as a citizen of Raleigh for the past seven years, he appealed to the local Republicans. But he would have been confronted often by angry Confederates and Conservatives.

In 1867, the state's priority was to rejoin the Union, but to accomplish that, the state first had to revise its constitution to comply with federal mandates. In November of 1867, Joshua participated in the Wake County Republican Convention, where he and three others were elected as Wake County Delegates to the 1868 Constitutional Convention.

On Dec 2, 1867, he was named Chairman at a meeting of the Republicans of the City of Raleigh. During his first elected position, he was already being elevated by his peers.

(Below: "The Daily Standard," Raleigh, NC, Nov 5, 1867;
Cropped Excerpts)



JOSHUA P. ANDREWS is a native of Massachusetts, and has been here for the last ten or fifteen years. He is a Painter and Artist. All his interests and sympathies are with *the people*. He is a gentlemen of excellent character and sound judgment. No man is more popular in Raleigh, where he is well known, than **Joshua P. Andrewa**. During the rebellion he was inflexibly true to the national government, insomuch that, like all his colleagues on the ticket, he can not only take the Howard amendment, but the "iron-clad" test-oath. He will be triumphantly elected, and will acquit himself well as one of *the people's* delegates.

1867 – 1870: Reconstruction Leadership in Raleigh, North Carolina

JOSHUA P. ANDREWS is a Painter and an Artist. Always known as a true Union man, he shielded his fellow-citizens from conscription by all the means in his power. He never drew a breath or spoke a word against the United States government. He is a true Republican—he is the *people's* man. He has travelled over many of the States, and is a gentleman of education, intelligence and ability. He can teach aristocrats their a b c's in free government. He knows more of the wants of the people than any old politician, tricky lawyer, or office hunter ever did, because such folks study their *own* wants and let the people go to the devil, or they lead them there, as they did in the last war. He is in favor of justice between man and man, a free, Constitutional, liberty-breathing government. He holds that the black man is entitled to all his rights as a voter, a juror and a citizen. He is a friend of the poor and oppressed of all nations and all colors, and all races and tongues of men, but his great love is for free America, and her honest, loyal people.

Vote for **Joshua P. Andrews**, the Painter. He is the Working-man's, and the true Republican's candidate.

1868: Electoral Success

Left: "The Daily Standard," Raleigh, NC, Nov 7, 1867

Below: "The Daily Standard," Raleigh, NC, Feb 21, 1868

REPUBLICAN MEETINGS IN WAKE.—A large and enthusiastic meeting was held at Jacob Sorrells' yesterday, which was addressed by S. D. Franklin, C. J. Rogers, and Capt. T. F. Lee. W. W. Holden was recommended for Governor.

A most enthusiastic meeting was held in the Court House, in Raleigh, last night, which was addressed by Col. S. W. Watts, Gen. Bryan Laffin, Capt. Sweet, John A. McDonald, John W. Ragland, James H. Harris, A. H. Galloway, **Joshua P. Andrews**, and Capt. Lee, who presided. W. W. Holden was recommended for Governor.

At both these meetings delegates were appointed to the County meeting on Saturday, the 22d.

1867 – 1870: Reconstruction Leadership in Raleigh, North Carolina

1868: Bold Leadership at the Constitutional Convention, Supporting the Right of African-American Men to Run for Public Office

The 1868 Constitutional Convention was conducted in Raleigh from Jan 14 to Mar 17. Joshua was not a passive participant.

On the Convention's first day, Joshua was appointed Secretary Pro Tem, to serve in the absence of the Secretary. Such a position would require strong writing and documentation skills, organizational abilities, discretion and trustworthiness, political knowledge, and administrative experience. Joshua's peers were apparently confident that he could successfully apply such attributes in a convention of enormous historical importance for the state.

Joshua further distinguished himself by successfully co-sponsoring

with several others a controversial provision that would allow African-American men to run for public office. This provision was approved.

Joshua's success here would have elevated him among Republicans while infuriating Conservative opponents. That success would be durable for the next 30 years: until 1898, there would be continuous representation of African-Americans in the state's General Assemblies. (In 1898, a white supremacy campaign began which drastically reduced the number of blacks serving in public office.)

For so long as Reconstruction continued, with Republicans in power, adopting such a liberal position would serve Joshua well.

Shown below is an excerpt from the "Journal of the Constitutional Convention of the State of North Carolina at Its Session 1868." Section 2 documents that Joshua and several others were proposing that race not be a disqualifier for holding public office.

SECTION 1. Every voter, except as herein provided, shall be eligible to office; but, before entering upon the discharge of the duties of his office, he shall take and subscribe the following oath: "I, ___, do solemnly swear (or affirm) that I will support and maintain the Constitution and laws of the United States, and the Constitution and laws of North Carolina, not inconsistent therewith, and that I will faithfully discharge the duties of my office, So help me God."

SECTION 2: The following classes of persons shall be disqualified for office: 1st, All persons who shall deny the being of Almighty God; 2nd, All persons who shall have been convicted of treason, or shall have been adjudged guilty of felony, perjury, or any infamous crime (unless such person shall have been fully pardoned) or of corruption of malpractice in office.

C.C. Pool, C.C. Jones, D.J. Rich, J.H. Harris, J.A. McDonald, **J.P. Andrews**,
E. Benbow, and H.C.C. Cherry.

Opponents' Criticism

"We understand that 'Mr. Andrews the Painter,' at the black meeting in the Court House on Saturday night, attempted to explain away his former declarations that he would never vote for a negro for office! The gist of the explanation is said to have been this: That he didn't *mean* what he *said*. Oh! Mr. Andrews: How do the colored people know that you mean what you say now?"

("Semi-Weekly Raleigh Sentinel," Nov 13, 1867)

Likewise, on Mar 18, 1868, "The Daily North Carolinian" criticized Joshua for proposing an ordinance to amend the Charter of the City of Raleigh to allow the election of African-American men to local office.

1867 – 1870: Reconstruction Leadership in Raleigh, North Carolina

**1868 - 1869: Joshua Repeatedly Elevated to County and City Leadership Positions
(Indicating Competence and Good Community Standing)**

- On Apr 8, 1868, Joshua was made Vice President of the Raleigh Republicans.
- On July 4, 1868, Joshua was elected to the Board of Supervisors of Wake County and the new board elected him as Chairman.
- On Oct 3, 1868, he was appointed as a Registrar and Inspector of Elections for Raleigh.
- On April 5, 1869, Joshua was appointed to promote Raleigh as the site for a new state prison. In years past, he had seen how some state concerns, like the annual State Fairs, had a huge impact on the City of Raleigh and Wake County. Now responsible for local governance, he would have to work with state officials to resolve state/local matters. At first glance, locating the state prison in Raleigh would seem inconsequential but that was not the case. Lynchings, especially racial lynchings, still occurred throughout the state. Mobs sometimes overwhelmed local jails to lynch prisoners. By having the state prison in Raleigh, the State Guard units (later known as National Guard units) could bring accused prisoners to Raleigh for protection, then transport them back to their hometowns for trial. This extended the state's effective authority over local police, a priority during Reconstruction.

Right: State Prison Proposal: "The Daily Standard," Raleigh, NC, Apr 5, 1869

Below: Raleigh First State Prison: Built 1870 – 1884. (It was replaced in the 1980's)



WHEREAS We believe it will be greatly to the interest of the State that the penitentiary should be located at the Capital of the State, and Whereas we do not believe that the State requires at our hands any sum or sums of money to be raised by us simply to have the penitentiary located here; therefore,

Resolved, That we, the citizens of Raleigh do hereby express our hearty approval of the proposition to locate the penitentiary at the seat of government,

Resolved further, That we, the citizens of Raleigh respectfully ask the Legislature now in session to locate the penitentiary with the other public buildings, as all other States have done, at the Capital of the State. But as propositions have been made by other towns in the State tendering land and money to the State for the purpose of inducing the Legislature to locate the penitentiary at said towns, be it resolved that we, the citizens of Raleigh and Wake county, do tender to the State 10 acres of land eligibly situated in the vicinity of the Capital, and ten thousand dollars in money toward the erection of the penitentiary.

On motion of Wesley Whitaker, a committee of seven were appointed to memorialize the Legislature on the subject of the location and its advantages.

The chairman appointed the following gentlemen on said committee, viz: Wesley Whitaker, J. P. Adams, R. S. Tucker, J. P. Andrews, R. H. Battle, Jr. Handy Lockhart and Richards Kingsland, Esqrs.

1867 – 1870: Reconstruction Leadership in Raleigh, North Carolina

1869: Selected Activities

Below: State Event: Joshua helped Gov. Holden to lead an Independence Day Celebration
("The Daily Standard," Raleigh, NC, July 7, 1869)

Right: Local Governance:
Upper: "The Daily Standard," Raleigh, NC, July 13, 1869
Lower: "The Daily Standard," Raleigh, NC, Aug 5, 1869

Gov. Holden, Judges Pearson, Reade and Dick, with Messrs. J. T. Deweese, Byron Laffin, I. J. Young, Eugene Grissom, S. F. Carrow, Jo. W. Holden, orator of the day; **J. P. Andrews** and **J. J. Sawyer**, and other citizens occupied seats upon the platform.

Dr. Eugene Grissom called the meeting to order and introduced **J. P. Andrews**, Esq., who read the Declaration of Independence. After a piece of music from the band, Dr. Grissom introduced **J. J. Sawyer**, who read the Mecklenburg Declaration. The reading was followed by the band playing the "Red, White and Blue."

OFFICE OF THE BOARD OF COM. OF WAKE CO.
Raleigh, July 10th, 1869.

The following Inspectors for the several voting Precincts in the County are appointed for an election to be held on Thursday, the 5th day of August next:

RALEIGH—J. P. Andrews, J. P., Jordan Womble, J. T. Buckalan, F. Bates, Alexis Long, Norfleet Dunston, and J. R. Caswell.

CITY AND STATE.

Every Citizen must Register in his Township, or he cannot Vote at the Township Election in August.

REPUBLICAN MEETING.—At the first sound of the bell last night the people began to gather, and soon the Court House was densely crowded with voters. **J. P. Andrews** presided and R. B. Ellis acted as Secretary.

1867 – 1870: Reconstruction Leadership in Raleigh, North Carolina

1869 and 1870: Selected Activities

Local Governance:

Below: "The Daily Standard," Raleigh, NC, Nov 17, 1869

Upper Right: "The Daily Standard," Raleigh, NC, Apr 22, 1870

Announcement to Run for State Office:

Lower Right: "The Daily Standard," Raleigh, NC, Apr 26, 1870

Interesting to County Commissioners.

As the following correspondence will be of interest to County Commissioners we print it entire. It determines the question of the rights of a county under the laws providing for the maintenance of the insane:

RALEIGH, Nov. 4th, 1869.

His Excellency,
W. W. Holden,
Governor of the State:

SIR:—As there is a difference of opinion as to the rights of a county under the laws providing for the care of the insane, the deaf mutes and the blind of the State, I am requested by the Commissioners of this County to apply to the Executive for information.

Sec. 10, Article XI, of the Constitution says "The General Assembly, shall provide that all the deaf mutes, the blind and the insane of the State shall be cared for at the charge of the State."

Under existing laws have we not the right as County Commissioners to claim of the State, reimbursement of the expense incurred by the county in maintaining those who cannot be taken into the Asylums on account of the crowded condition of those institutions.

Respectfully,
J. P. ANDREWS,
Ch'm'n Board Com. Wake County.

NOTICE !

COUNTY COMMISSIONER'S OFFICE,
RALEIGH, Wake County.

ALL PERSONS HOLDING CLAIMS against Wake County, contracted before the 28th day of March, 1870, are hereby notified that the Commissioners of said County are empowered to issue Coupon Bonds to all who may wish to fund such claims.

The Bonds will be issued for any amount from \$25 to \$500, and will bear interest at the rate of 8 per cent. per annum, payable half yearly by the County Treasurer.

The Sheriff is also compelled by law to receive the Coupons calling for such interest in payment of all County taxes.

The principal of the first \$5,000 so issued will be made payable at the end of three years; the second \$5,000 at the end of four years; the third \$5,000 at the end of five years, &c.

These Bonds are now ready and can be obtained on application to the Board.

J. P. ANDREWS, Chairman.

april 18 89—tf.

ANNOUNCEMENT FOR THE LEGISLATURE.

I ANNOUNCE myself as a Republican candidate to represent the county of Wake in the next General Assembly, subject to the action of the nominating convention to meet in Raleigh on the 4th day of June next.

J. P. ANDREWS.

Raleigh, April 26, 1870. 86—td

1867 – 1870 in Raleigh, North Carolina: Post-War Reconstruction Leadership

1869: Post-War Leadership of the Heroes of America ("Red Strings")

On June 10, 1869 in Raleigh, Joshua P. Andrews was elected as Grand General of the Grand Council Heroes of America ("HOA," also known as "Red Strings"), a group of Southerners operating in North Carolina, Virginia, and Tennessee, that was Pro-Union, Anti-Slavery, and Anti-KKK.

Leading such a group during Reconstruction required bravery, as Confederate sentiment remained very strong.

Associating with this group would have endeared Joshua to many Republicans while repelling Conservatives. During the War, as many as 10,000 HOA members had acted against the Confederacy. Following the War, some others joined the HOA to affiliate with the War's victorious side, especially if they had political aspirations.

North Carolina Gov. Holden was also elected to the HOA Grand Council in 1869. The Grand Council was tasked with overseeing operations, recruitment, maintaining organizational secrecy and the safety of members, and coordinating with Union authorities. **Joshua's close association with the Republican Governor and his election to one of HOA's highest positions suggests that he was well positioned for higher Republican offices.**

"The Daily Standard," Raleigh, NC,
June 12, 1869:

The Grand Council H. O. A. met at Raleigh, June 10th, 1869, Grand General George Riley presiding. Grand Lecturer of the United States, Dr. J. L. Johnston, was present. The following officers were elected for the ensuing year; J. P. Andrews, Grand General; Gov. W. W. Holden, Grand Chancellor; Amos N. Hall, Grand Master of Palace; George Riley, Grand Master of Finance; Thomas H. Coates, Grand Master of Dispatches; C. J. Rogers, Sword Bearer; E. D. Haynes, Conductor; J. W. Ragland, Grand Sentinel; Jas. H. Jones, Second Grand Sentinel; W. F. Henderson, Grand Secretary.—Standard.

The Secretive Heroes of America "Red Strings" Organization in North Carolina

It has been estimated that as many as 10,000 members of the secretive group Heroes of American ("HOA"'s or "Red Strings") were active in North Carolina during the Civil War. During the War, the Red Strings were part of a anti-Confederate movement that included Quakers, Southern Unionists, peace advocates, and others opposing slavery and the planter aristocracy.

In recent years, a number of scholars, such as William T. Auman and David D. Scarboro, have been considering the scope and impact of the HOA's during the Civil War. For this introduction, however, a journalist's concise summary will suffice (Joe Schwartz; "Indy Week," NC; May 25, 2011):

Lost in the familiar Civil War narrative of North vs. South, federalists vs. slaveholders, are the thousands of non-slaveholding North Carolinians who objected to "a rich man's war and a poor man's fight." They called themselves the Red Strings, but the discretion of their subversive courage means that our memory of them is obscure ... Part of the reason for the obscurity of the Red Strings, who were also known by the modest name of "Heroes of America," in modern-day history comes because the group operated in secret, fearing its members would be hanged if discovered. They distinguished themselves using only a special handshake and by hanging red string in windows ... "They were a large enough nuisance to the Confederate government that they had to take troops away from the Virginia front to put down these mini-rebellions," says Bockert, a member of the North Carolina Civil War Sesquicentennial Committee ... North Carolina was the stage for the starkest internal opposition of all the Southern states during the war ...

Preceded by the state's lengthy Quaker resistance to slavery, it is unsurprising that another large, secretive movement such as the Heroes of America arose.

Page 14 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1867 – 1870: Reconstruction Leadership in Raleigh, North Carolina

1870: Rapid Shift in State's Political Power

In 1870, Joshua's political career ended as the Conservatives regained power statewide. The Conservatives won majorities in the North Carolina General Assembly, marking a significant change in the state's political landscape. Many former Confederate slaveholders, pardoned by President Andrew Johnson, regained political power.

Conservatives began to reverse many of the progressive policies that had been supported by Reconstruction Republicans.

The Republican Party would not regain legislative control for another twenty years.

Joshua's Last Known Political Roles

In 1870, Joshua served as Chairman of the Board of the Wake County Commissioners. That same year, he served as a Census Taker for Raleigh. (His Census entry stated his profession as "Portrait Painter.")

Political Significance

Joshua had a remarkably successful three years in politics. Although only a local politician, he represented the capital city and county - the state's center of political power. He was repeatedly elevated by his peers to various leadership roles, and he had planned to run for state office. At the 1868 NC Constitutional Convention, he was appointed Secretary Pro Tem and successfully co-sponsored a provision to allow the state's African-American men to run for public office. In 1869, he became a high ranking official within the Heroes of America.

But after the Conservatives' statewide wave election of 1870, Joshua returned the following year to the Northeast, to New York City, to resume his lifelong career as an artist.

COMMITTEE OF RECEPTION AND ARRANGEMENTS FOR THE CONVENTION.—The Chairman of the Republican State Convention, has appointed the following gentlemen a Committee of Reception and Arrangements for the approaching State Convention:

W. R. Richardson, R. E. Young, A. D. Jenkins, J. C. L. Harris, Joshua P. Andrews, Capt. W. W. White, J. B. Backalan, Henry M. Miller, George O. Spooner, Handy Lockhart, J. B. Sawyer, James H. Jones, John R. Caswell, Stewart Ellerson, N. Dunston, John Jones, Isaiah Hardee, and John H. Williams.

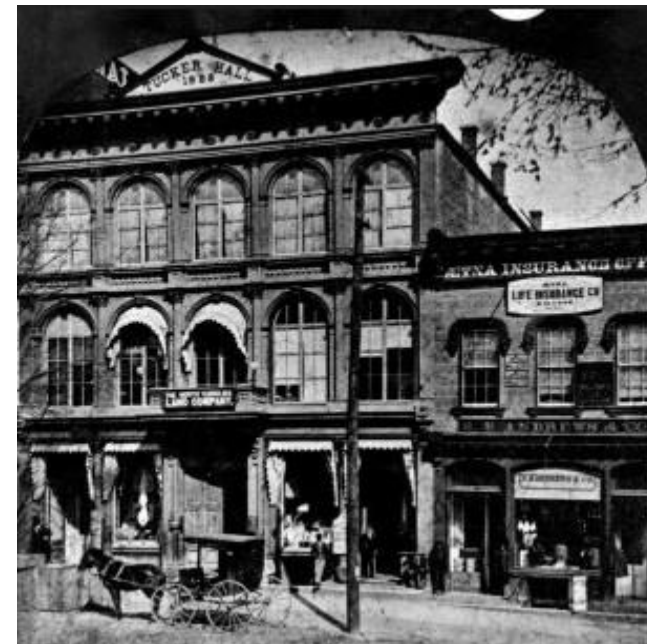
The Committee held an informal meeting at 8 o'clock on Saturday evening, and adjourned to meet at Tucker Hall on Monday at 10 o'clock.

Last Known Political Event

Joshua's last known political event in North Carolina, where he served as Secretary, was the Republican Mass Meeting to elect delegates to the next state convention ("The Daily Standard," Raleigh, NC, Nov 3, 1870).

That event was held at Tucker Hall, shown at right. Tucker Hall was a popular dry goods emporium and public hall that had opened on Fayetteville Street in 1866.

(Photo # N-53-15-4322,
State Archives of North Carolina)



1871 – 1904 in New York City: Still Life Painting and Founding Membership in the Salmagundi Art Club

Return to Art Career in the Northeast: Salmagundi Art Club Founding Member

In 1871, Joshua P. Andrews became a founding member of the New York Sketch Class, which would become the Salmagundi Club of Greenwich Village, New York City. That art organization continues to be influential today.

Salmagundi's Founding Member Profile:

Joshua P. Andrews was born July 17, 1827 in Stockbridge Massachusetts, to Ambrose Andrews, a prominent portrait and landscape painter. Known for his oils and pastels of still-life, portraiture and landscapes, Joshua Andrews served in the U.S. Army, 1851 – 1856. After his de-commission he moved to Raleigh, North Carolina to work with Esley Hunt, a prominent photographer. There he exhibited in the NC State Fairs of 1858, 1859, 1860 and 1869, winning the best pastel drawing and best photography award (1858), and the best oil painting, pastel drawing, and miniature painting (1859, 1860). After the Civil War, he played prominent roles in North Carolina Reconstruction. He moved to New York in 1871 and was a founding member of SCNY. W.H. Shelton writes "J. P. Andrews, who painted still life, mostly shells and English walnuts, was always present, but never showed any of his work on the easel" (*The Salmagundi Club : a history*, Houghton Mifflin, Boston, 1918). He died November 3, 1912 at the Mary Fisher Home In Mount Vernon, New York.

Added Note: Salmagundi has reported that Joshua P. Andrews remained an active member from 1871 to 1912. Currently, Salmagundi's library is open to members only but they are currently digitizing their historical records. Hopefully, in the years to come, we'll be able to learn more about Mr. Andrews' specific Salmagundi involvement (teaching, exhibits, etc.) and will be able to locate a portrait of the artist himself.

Upper-Right Image: JOSHUA P. ANDREWS (19th c.) - "Seashells", oil on canvas, signed lower right and dated '77, Babcock Galleries of NYC label verso, in gilt Victorian frame, OS: 17" x 20 1/2", SS: 9 1/2" x 13". Good condition. Presented by Thomaston Place Auction Galleries, Thomaston, ME.

Lower Right Image: Joshua P. Andrews (American, 19th Century). Still Life Painting. Oil on canvas, depicting an arrangement of walnuts and various fruits ... Signed and dated in the lower right corner "JP Andrews / 11-2-18[72?]". Housed in a period, possibly original, gilt-molded frame. Circa 1872. 11 1/2" x 9 1/2" sight, 19 1/2" x 17 1/2". Presented by Jeffrey S. Evans & Assoc., Harrisonburg, VA.



Page 16 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1871 – 1904 in New York City

Salmagundi Fine Arts Center, With Galleries

Joshua P. Andrews, Founding Member in 1871

Current Building in Greenwich Village, Manhattan, NY

(Wikimedia Commons Photo)



Oil Paintings Auctioned

"New York Daily Herald," New York City, Dec 30, 1871

SALES AT AUCTION.
A LLEN B. MINER, AUCTIONEER.
BY ALLEN B. MINER & BROTHERS,
late
HENRY H. LEEDS & MINER.
(Established 1847).

SATURDAY, DECEMBER 30,
At 11 o'clock, at our salesrooms,
86 CHAMBERS AND 77 READE STREETS.
Private collection of ancient and modern Oil Paintings, the
property of a well known connoisseur of this city, many of
which were purchased abroad some years since as originals,
by
Rubens, Corregio, Salvator Rosa,
Tintoretto, Jordans, Murillo,
Berghem, Sasso Fonnato, and others.
Also choice examples of the American artists, represented
by
J. H. Hixking, W. M. Brown, J. R. Brevoort,
Mrs. Julia H. Heers, H. O. Young, T. W. Marshall,
F. Rondell, W. M. Oddie, R. L. Pyne,
W. Irving, M. C. Ream, W. Moore,
G. H. Story, J. P. Andrews, K. Baker,
G. W. Nicholson, S. J. Shaughnessy, and others.
Also,
an invoice of Oil Paintings, recently received from Europe,
of new and unique designs.
Also,
From the great fire at Chicago,
A number of Rare Curiosities, collected from the ruins,
embracing rare specimens, valuable to scientific students as
well as collectors of curiosities.

THURSDAY, JANUARY 4,
at 10½ o'clock, at our salesrooms,
86 CHAMBERS AND 77 READE STREETS.
EXECUTOR'S SALE.
Handsome Household Furniture,
by order of Executors of Estate of the late
Mrs. A. R. MOUNT, DECEASED;
comprising Carpets, Mirrors, Parlor, Bedroom and Dining
Room Furniture; real Bronzes, Curtains, Bedding, Linen,
China, &c., &c.
Particulars Wednesday.

Page 17 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

1905 – 1912 in Mt. Vernon, Westchester County, New York: Later Years

The 1900 Census found Joshua boarding at a hotel in the Bronx Burrough of New York City: "Occupation: Artist."

From 1905 to 1912, Joshua's final residence was in a community that appreciated his artistic accomplishments. The Mary Fisher Home housed elderly persons who had worked in literature, art, education, and music.

Originally established in 1888 at 71 Java Street in Brooklyn, the home later moved to Mount Vernon in Westchester Co., NY.

Mary Fisher, an Englishwoman, founded the home inspired by old age pensions in the U.K. (The Social Security System had not yet been created in the U.S.)

Joshua, age 85, died on November 3, 1912 at the Mary Fisher Home on Gramatan Avenue in Mount Vernon, Westchester Co., NY.

The historical plaque shown here appears on the home's original building in Brooklyn.



CERTIFIED TRANSCRIPT OF DEATH		STATE OF NEW YORK		DEPARTMENT OF HEALTH	
NAME: Joshua Andrews		SEX: Male		DATE OF DEATH: 11/03/1912	
DATE OF BIRTH: N/A		PLACE OF BIRTH: Mass		DISTRICT NO.: 5903	
SERVED IN US ARMED FORCES (Years): N/A		MARITAL STATUS: Single		INDEX NO.: N/A	
FATHER'S NAME: Ambrose Andrews (Mass)		MOTHER'S MAIDEN NAME: Elizabeth Ann Poillon (Mass)		AGE: 85	
CERTIFYING PHYSICIAN OR CORONER: W. S. Woodruff M.D.		MANNER OF DEATH: Nephritis & Hypostative Pneumonia		OCCUPATION: Artist	
FUNERAL HOME: N/A		PLACE OF BURIAL: St. Pauls		DATE FILED: N/A	
This is to certify that the information concerning the death of the above named person is a true and accurate transcription of the information recorded on the original local certificate of death on file with the local registrar of Mount Vernon, New York.					
Name of Locality					
Signature of Local Registrar					
DATE 01/31/2025					
Do not accept this transcript unless the raised seal of the issuing locality is affixed thereon.					
Any Alteration Invalidates This Certificate					
See Reverse Side For A List of Security Features Used In This Form					
DOH-4144 (8/2009)					
SEE REVERSE SIDE FOR LIST OF SECURITY FEATURES					

An Adventurous and Creative Life Spanning New England, the Western Frontier, the South, and New York City

Historical Significance

Joshua P. Andrews (1827 – 1912) is primarily known today as a nineteenth century American painter of portraits, still life and landscapes. He was professionally painting as early as 1858, and in 1871, he became a founding member of the Salmagundi Art Club of New York City. (He remained an active Salmagundi member for 41 years, until his death.) Reflecting the artistic trends of his time, his still life paintings emphasized realism and attention to detail.

An examination of the portraits he prepared in Raleigh, NC, from 1859 to 1865 demonstrates that, like his father, Joshua P. Andrews was a significant American portraitist. The portraits that he and Esley Hunt created together remain highly valued by collectors and museums today, and are invaluable to historians, genealogists, descendants, and those interested in portraiture.

From 1851 to 1856, Mr. Andrews served in the U.S. Army. During North Carolina's critical Reconstruction Era, he served for several years in numerous political leadership roles. At North Carolina's Constitutional Convention of 1868, he was appointed Secretary Pro Tem. Despite angry opposition, he successfully co-sponsored a proposal to allow the state's African-American men to run for public office. In 1869, he was a high ranking official within North Carolina's Heroes of America ("Red Strings").

(He was the son of Ambrose Andrews, the notable American Romanticism artist from West Stockbridge, MA.)

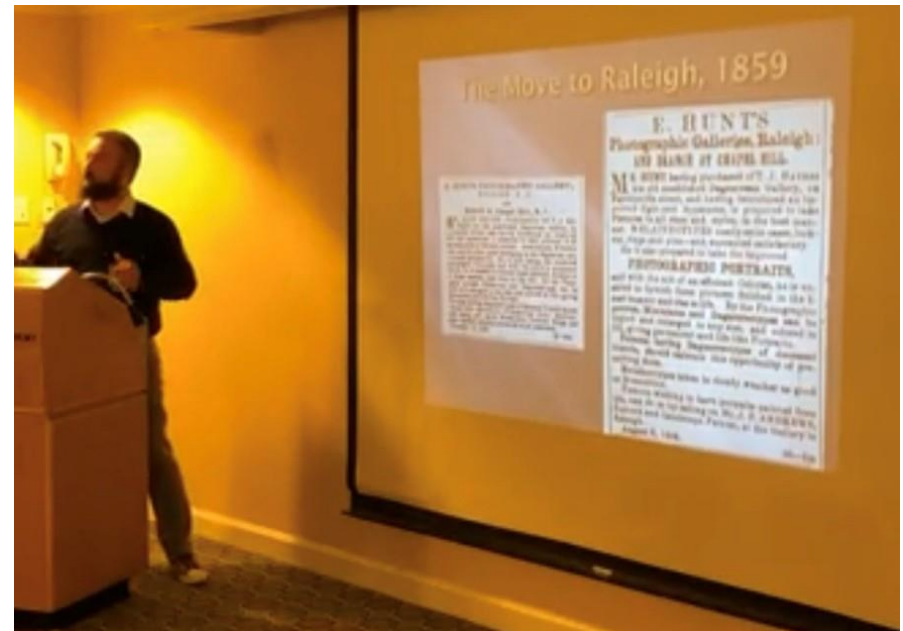


Joshua P. Andrews was interred at a national historic site, St. Paul's (Episcopal) Church Cemetery of Mt. Vernon/Eastchester, in Westchester County, NY.

(Section D, Plot #133)

Page 19 - Biographical Sketch of Joshua P. Andrews, Artist and Reconstruction Leader

Historian Fred D. Taylor, Esq.,
Presenting Some Original Masterpieces
Created by Hunt and Andrews



Christopher Hunt Robertson, M.Ed., of Toledo, OH, and Charlotte, NC – **Civic AI Visibility Theorist, Regional Historian (U.S. East and Midwest), and Public Educator.** After his Interdisciplinary Studies, he obtained his Adult Education M.Ed. degree at George Mason University. Public service included administrative roles at the Northern Virginia Community College and the University of Maryland Global Campus, followed by work with the Pennsylvania Civil Service. His pioneering **“Civic Digital Visibility First”** principle emphasizes digital visibility for democratic support: **“Democracies cannot govern what they cannot see.”** In early 2026, he published his proposal: **“U.S. Civic Digital Visibility System for All Levels of U.S. Government.”** (CRob2011@hotmail.com)

Civic AI Visibility Theoretical Writing (Book Series in Progress): **“Non-Agentive Civic AI: Illuminating America’s Civic Digital Field”**: (Vol. I) **“Civic Digital Visibility First (The Constitutional Principle Defining Democracies’ Civic AI).”** (Vol. II) **“The Fifty-Gates Democratic Permissions Threshold (Constitutional Admissibility for All Civic AI).”** Iteratively published in 2025 and 2026, this series introduced several novel arguments to the field: (1) **The Civic Digital “Visibility-First” Architectural Stack**: He was the first to propose a specific technical stack for government that prioritizes illumination (seeing) over governance (acting). (2) **A New Definitional Standard**: He originated the claim that non-agency is the only way to achieve “high fidelity” decision support that is safe for democracy and argues that **“Civic AI”** should be defined by its structural non-agency - reframing it from a subtype of AI into a distinct class of “public visibility infrastructure.” (3) **The Fifty-Gates Democratic Permissions Threshold**: He introduced this specific framework to determine whether an AI system is “constitutionally admissible” for public use based on its lack of autonomous agency. He proposed that only a certified non-agentive **U.S. Civic Digital Visibility System** be permitted to directly serve the U.S. government at all levels.

His influential essay, **“Our AI Alignment Imperative: Creating a Future Worth Sharing”** (published by “The Humanist” on Oct. 23, 2025) challenged the traditional view of AI alignment as a purely technical control problem and reframed it as a structural and ethical necessity for human visibility and governance. (His work is available online, and at university, state, and local libraries, and the Library of Congress.)

Historical Writing and Regional History Community Education (Public, Museum, Televised, and Academic Presentations): He has received nine historical book awards for his biographies. His work has explored the local, state, and regional leadership of past American innovators in over 35 states, with a focus spanning education, government, transportation, banking, medicine, the military, the arts, and hospitality. Presentations included: Ohio Academy of History in 2026 (**“Civic Digital Visibility First: A Conditional Welcome to Our Emerging Civic AI, Supporting 2500 Years of Democratic Evolution”**); Wake Co. (NC) Genealogical Society in 2023 (**“Recovering the Lost Stories of Our Communities’ Early Leaders”**); Society of Appalachian Historians in 2018 (**“Early Progressive Health Reforms in Western NC”**); Burke Co. (NC) Board of Commissioners (via Local Cable TV), and the NC Museum of History Docents in 2016 (**“History of the Rosenwald Schools of Burke Co., NC: A Memorial Dedication”**).

Published Historical Biographies (Local, State and Regional American Leaders of the 19th and Early 20th Centuries):
Eastern and Midwestern U.S. History, and Canadian History (Educational, Religious, and Governmental):

“The Alsatian Bieber (Beaver) Family: German – American Educational and Mainline Protestant Leaders ...” (2022 NCSH Book Award)

Appalachian History (African-American, Educational, and Religious):

“The Last Rosenwald School of Burke County, North Carolina: An Historic Gem Recognized” (2016 NCSH Excellence Award)

Southern, Mid-Atlantic, and New England History (Civil War, Reconstruction Politics, and Fine Arts):

“Esley Hunt and Joshua P. Andrews: Among the South’s Best Civil War Portraitists” (TN, MA, NC) (2025 NCSH Excellence Award)

New South Builders: “William Johnston: Carolina Railroad King” (2020 NCSH Book Award). **“Carolinian Robertsons: The Family of Adjutant General T. R. Robertson of Winnsboro, SC, and Charlotte and Raleigh, NC”** (2023 NCSH Book Award). **“Railroad Builders: The Dunavant Family of VA, NC, and TN”** (2015 NCSH Book Award). **“Health and Hospitality: Dr. and Mrs. Charles Washington Hunt of Western NC”** (2018 NCSH Book Award). **“Full Steam Ahead: The Family of Brigadier General Charles Lutterloh and Eliza Comerford Lutterloh of Central and Eastern NC”** - introducing Esley Hunt, Early Photographer. (2018 NCSH Book Award).

Commentary: Confederate Statues: Chris recommended that our public leaders *lawfully* move Confederate statues to more appropriate settings. His personal opinion is that such statues add little to the historical record, understandably offend African-Americans, and diminish public support for historical institutions. (In North Carolina, this was published in the “Charlotte Observer” of 8-22-2017, the “Wilmington Star News” of 8-26-2017, and the “Fayetteville Observer” of 8-30-2017.) He respects differing opinions.

(Photo: Televised Unveiling of the Rosenwald Schools Memorial of Burke County, NC, on Nov. 1, 2016)

